



CHURCHES IN NORTHERN FRANCE.

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I PROPOSE to describe some of the peculiarities of church architecture in that part of France which lies nearest to our own shores, to the north of the River Loire, and which includes a part of the old royal domain, together with the provinces of Normandy and Brittany.

The country we now know as France was in the twelfth century divided into several independent or half-independent provinces, and the political unification of France was not completed until long after the time at which the churches we are going to consider were built. The local schools of French architecture are therefore very distinctly divided; and this is especially true of the earlier work, though as the different provinces gradually coalesced into a kingdom the architectural provincialisms by degrees disappear.

The buildings I shall refer to all belong to the period between the twelfth and the seventeenth centuries, and I make no pretence of treating so wide a subject in an exhaustive manner, my object being to record some personal observations and not to compile a regular treatise upon architecture.

All the mediæval styles of architecture are derived from the debased Roman work which prevailed over all western Europe during the first thousand years of our era. In Italy and southern France and Spain this had developed into an ornate and logical architecture. In Saxon England and northern Europe we only find a very homely and rustic version of Romanesque work until the end of the eleventh century. The old "Basse Œuvre" at Beauvais, a very fair specimen of one of these early Romanesque churches in northern France, has no architectural features except plain square piers and round arches and wooden roofs. A fair example of a Romanesque village church of somewhat more ornate character than the "Basse Œuvre" may be seen at Mareuil, near Abbeville, and doubtless the round-

arched styles of northern France had attained a high degree of refinement by the middle of the twelfth century, but so much rebuilding was done after that date that there now remain comparatively few specimens of developed Romanesque work in these districts. In Normandy,

however, as afterwards in England, the early invaders rebuilt their churches on a grand scale before the introduction of Gothic architecture, and so Normandy still contains a good deal of advanced pre-Gothic work. It is worth while to compare later developments of Norman architecture on opposite sides of the Channel. Here in England the older native traditions reasserted themselves within a century after the Norman Conquest. In Normandy, on the contrary, the early Gothic work borrows certain English characteristics, but after the thirteenth century is hardly to be distinguished from the work of purely French builders. To the west of Paris there still remain some of the domed and pointed-arch churches of the Angevin type. Such is Notre-Dame de la Couture, at Le Mans; such, too, is the nave of the cathedral there, which, though covered with intersecting vaults, is structurally quite different from the contemporary Gothic work in the Paris district. In the west, as in Normandy, architectural provincialisms to a great extent disappear after the middle of the thirteenth



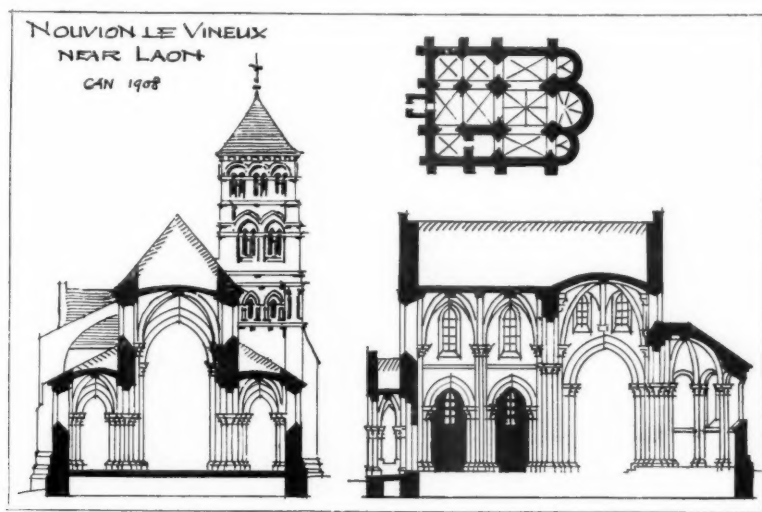
MAREUIL, NEAR ABBEVILLE.
From a sketch by the author.

century, such peculiarities as survive being those arising from the nature of the local building stones and from other accidental circumstances. In the remoter districts of northern Brittany there are few traces of an architecture earlier than that of the thirteenth century, though there are exceptions at Dinan and Lanmeur. Here the thirteenth-century work is borrowed

from that of the Caen district, but a local style grew up during the fourteenth century, and Breton work retained an individuality right up to the time of Louis XIV.

The earliest purely Gothic churches in France belong to the last half of the twelfth century, and the work of this period differs considerably from the developed early French style of the following century. Notre-Dame at Paris is mostly of the earlier style, though it underwent considerable alteration soon after it was built. This church and its history are so well known that they need no description; we will therefore begin our observations in the city of Laon, which is not very far from the German frontier, but still is a thoroughly French town.

The cathedral is of course the dominating building of Laon, but the church of St. Martin is earlier in date, and although of very simple character it is completely Gothic in construction, having a fully developed series of vaults and flying-buttresses. There is a village about five miles from Laon called Nouvion-le-Vineux, and here may be seen, unaltered and unrestored,



a small twelfth-century Gothic church, complete in structure and rich in detail. It is now partly disused, and when I visited it some years ago an impatient sexton prevented me from taking more than a hasty note of its internal design and arrangement. It is a very small cross church, ending in three parallel apses, and vaulted throughout, the crossing bay being very cleverly treated with clerestory windows that give the effect of an open central lantern. There are no triforia, as the scale of the church is so small. The exterior is simple and weatherbeaten, and a tower with coupled roundheaded belfry windows stands on one side of the nave, but the distinctive feature is the delicacy and richness of the internal detail. This belongs to a style of which examples may be seen in all parts of France, and of which the crowning achievement is the western doorway at Chartres. By some authorities this style of ornament has been attributed to an exodus of unemployed Greek sculptors from Constantinople, because the Byzantine form of acanthus is frequently used, and because the figure sculpture is conspicuous for its conventionality and severity. It is of course possible that certain Byzantine artists may have accompanied some of the Crusaders on their return from the wars, and this may account for the simultaneous appearance of the class of work referred to in so many

different places at a time when communications were difficult and when provincial jealousies were rampant. Possibly this little church at Nouvion-le-Vineux, so gracious and peaceful in its present neglected condition, was the votive offering of some pious knight-errant, or a memorial set up by his sorrowing lady. At any rate its plan is both unusual and distinguished, while its fine proportions and rich detail denote its superiority to the ordinary village church, although in this district the country churches are generally of some pretensions.

Laon Cathedral is about contemporary with that of Paris, but has been less altered. It is long and narrow, with square-ended choir and bold transepts, and the plan looks quite English. The interior is four-storied, as was that of Notre-Dame before the thirteenth-century alteration of the clerestory, and the vaults in the nave and choir are sexpartite. The



glory of the church is its crowning group of five towers, the western ones having the well-known colossal statues of the draught oxen, set there to remind the people not to boast too rashly of the goodness of the church they had built. From every point of view and under every condition of atmosphere the exterior of Laon Cathedral is effective. The towers, octagonal in plan above the level of the nave parapet, are full of life and sparkle, being vast compositions of shafts and narrow open arches that contrast effectively with the plain walls and solid buttresses from which they rise. To the east of the church is the thirteenth-century Bishop's Palace, still entire although now used for secular purposes; and on the south side of the nave there is a queer little cloister in a state of picturesque dilapidation.

From Laon we can easily travel to Sens and Soissons. Sens Cathedral is of great interest to Englishmen as being the prototype of the choir of Canterbury. Viollet-le-Duc places its date from 1144 to 1168, whereas the Canterbury rebuilding

was begun in 1175. At Sens the high vaults are sexpartite, as at Laon, and in the ground story coupled columns alternate with large clustered piers. The plan of the apse originally resembled that at Canterbury, with a single circular Lady Chapel, just like Becket's Crown. But the general planning of Sens is short and wide and thoroughly French, while Canterbury choir, in which are incorporated the remains of earlier work, is unusually long even for an English church, and possesses, moreover, a second transept.

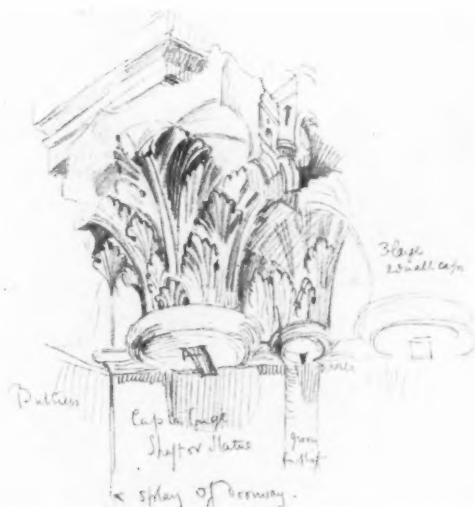
The transept, the clerestories, and the high vaults at Sens were reconstructed after a fire in the thirteenth century; the Lady Chapel has been rebuilt and chapels added between the nave buttresses. The west front is a jumble of early and later work, and some of the capitals in the porches have delicate classical acanthus. The capitals in the church itself are, however, thoroughly French, with broadly treated foliage having full rounded surfaces as opposed to the flat surfaces and sharp incisions of the Byzantine school. There is a fine bishop's palace

with a restored thirteenth-century hall close by the cathedral at Sens, besides a good deal of other interesting work in and about the city.

Not far from Laon in another direction lies the city of Soissons. Here most of the cathedral is built in well-developed thirteenth-century French Gothic, and whether on account of the extensive restoration, in which the interior has been hopelessly disfigured with hideous pointing, or because of the dull correctness of the design, it is not a very attractive church. But it possesses one entirely satisfactory feature in its apsidal twelfth-century south transept, the vaulting cells of which include, each of them, three bays of the surrounding aisle. The detail of the capitals is extremely refined and well carved, and the vaulting bays of the aisle—which is of two stories, as at Laon—are unusually small and give an effect of great delicacy and intricacy. Moreover this transept, attached to which is a picturesque two-storied round chapel, has escaped the fate of the rest of the church, and, internally, has not been spoilt by restoration. The design of the Soissons transept resembles that of the apse of St. Remy at Rheims, a very old Romanesque church which is now scarcely recognisable as such, owing to the alterations it underwent at successive periods from the twelfth to the sixteenth century. The apse of Notre-Dame at Châlons-sur-Marne, not far from Rheims, is also of almost identical design with the work under consideration. At present, however, we must leave this eastern district to see our next great church, the cathedral at Chartres.

Of the building which was burnt down in the year 1194 there still remain the crypts, the west doorways, one steeple, and the base of another. The steeple and doorways are masterpieces of masonry. Prior describes the former as a marvel of symmetry and shapeliness. The body of the church is less carefully finished, and the reconstruction of this was finished in 1240. The grand porches of the transepts were added ten or twenty years afterwards, and are among the best works of their age. So at Chartres it is possible to compare some of the best French sculpture of the twelfth century—that of the western doorways—with equally fine work in the transept porches built fifty or sixty years later. The advance is striking, the earlier figures being purely conventional, of exaggerated height and thinness, as if their sculptor had kept in view all the time that the figures he was carving had to serve as columns to carry an arch-moulding, while the later figures, also made to do duty as columns in some cases, are almost naturalistic, though their naturalism is of a severe type. In the somewhat later work of the western doorways at Amiens and Rheims this naturalism is carried further, and it seems to me that the happiest compromise between the ideals of sculpture and architecture was attained in the central figure of the west doorway at Amiens, the well-known "Beau Dieu."

The Rheims figures are perhaps more classical in feeling than those at Amiens, and are a few years later in date: we have little contemporary sculpture in England that can be compared to these figures except on some of the royal tombs at Westminster Abbey. At first,



SENS: ACANTHUS CAPITAL, N.-W. DOORWAY.

as we have seen, the sculpture had been entirely subordinated to the architecture, the subject panels being stiff in design and so flat in treatment as to give the impression of incised ornament; while the statues, often used in the place of columns, are cylindrical in general section, the modelling of the human form being only suggested. The style was gradually modified till by the end of the thirteenth century we find subject panels fully modelled in high relief, and statues treated in the round and displaying a perfect appreciation of anatomy in the best examples. The figures no longer do duty as shafts, canopies and pedestals being



THE "BEAU DIRU D'AMIENS": FIGURE OF CHRIST ON TRUMEAU OF CENTRAL PORCH.

used so as to partially isolate the statues from the architecture, while the panel subjects are framed in bold mouldings. The foliage carving developed alongside with the sculpture proper, the earlier work being derived either from late Roman ornament or from the incised work of the Byzantine school, while the thirteenth-century ornament generally consists of a conventional foliage broadly treated and boldly modelled, with animal forms freely introduced in the richer examples. Comparing French ornament of the thirteenth century with that of the English school, the essential difference is that the Englishmen had a strong sense of beauty of line and delighted in graceful scrolls and vigorous curves, whereas the French carvers had the greater perception of the effects that could be attained by the skilful modelling of surface.

The English wars and the Black Death checked the development of French architecture and sculpture in the fourteenth century. In the few monuments which date from this period the architecture shows little advance upon that of the thirteenth century, except that the construction is more dexterous in a few of the buildings and the ornament

becomes naturalistic. The Madonna of the south porch at Amiens, a work of the fourteenth century, may be compared with the more sober and classical work of the western doorways. She is a pretty figure, dramatic and graceful, but the dignity of the older work has been lost. In like manner the fourteenth-century foliage is carved with botanical exactitude, but is applied to capitals and mouldings with no particular rhyme or reason, whereas in the earlier work the stone seemed to have taken life and sprouted of its own accord.

The revival of the arts in the fifteenth century produced much fine sculpture and ornament, but at this period the sculpture is both subordinate to and independent of the architecture: thus the relief panels are enclosed in elaborate architectural frameworks, and each statue has its own niche, with a canopy of elaborate tabernacle work, while the crinkled

carvings with their deep undercuttings are confined within the formal lines of mouldings, and in many instances recall the wooden cornices of contemporary screenwork in this country, in which the vine ornament is carved on a thin pierced board slipped into grooves in a solid moulded beam.

At Chartres the sculpture of the choir screens is one of the best examples remaining of the late fifteenth and early sixteenth century French sculpture. These screens part off the choir and apse from their aisles, and on the side next the aisle are in perfect condition. The series of panels begins at the south-west corner, where the architectural detail is flamboyant Gothic, and continues round the apse to the north-west pier of the choir, where the detail is almost purely Renaissance. As is the case in most French churches, the rood-loft at Chartres has been destroyed, much to the detriment of the general effect, and the inside of the choir has been plastered all over with horrible stucco clouds and gilded glories, the only merit of which is that they have now become shabby and dirty and are therefore less obtrusive than new white-and-gold altars in modern Parisian Gothic, or shiny alabaster reredoses and brazen screens in the Cockney style, with which so many of our own churches have been "beautified" within the last fifty years. Of course it must also be remembered, in looking at a French church, that the theatrical arrangements of the modern altars and their surroundings are totally foreign to the whole idea of a Gothic interior. Still in these broad and lofty cathedrals, like Chartres, the absence of the rood screens and lofts is certainly not felt to the extent that it is in a long, low English building like Lichfield or Ely or Selby.

As has already been mentioned, the thirteenth-century work at Chartres Cathedral is somewhat deficient in the refinement which is characteristic of the older work at the west end. The southern steeple in particular is an admirable piece of masonry, scientific in design and carefully finished in every part. The spire is a thin shell of stone skilfully weighted at the base, and is thoroughly French in design, the distinctive mark of a truly French spire being the cleverness with which the junction of the octagonal cone with its square tower is masked. Here there is a short octagonal drum with bold gablets breaking up into the sloping spire faces, and there is no parapet to the tower. Norman and Breton spires are of a totally different type which will be described presently.

Though ruder than the earlier work the thirteenth-century portions of Chartres Cathedral are very admirable in themselves. Their builder was perhaps impatient of exact mechanical and geometric rules; thus he set out his apse upon a somewhat haphazard and unsymmetrical plan, and loaded the church with a vault the filling-in of which is double the usual thickness. But he was careful to get his main proportions right, and he certainly succeeded in building an almost indestructible church and one of the most impressive in France.



ABBEVILLE: S.-W. DOOR, EXTERIOR.
From a sketch by the author.

The greatest treasures of the cathedral are its hundred and fifty windows filled with priceless thirteenth-century glass. One can neither sketch nor measure nor criticise inside Chartres Cathedral; it is just a place to enjoy and to say one's prayers in. The colour of the glass is most daring, the brightest rubies and blues being used, and no doubt some of its extraordinary sparkle is due to age and dirt and accidental breakages, which have been mended with white glass. At any rate some of the windows which have been restored are less



CHARTRES.

harmonious and less brilliant than those which have not undergone that process. The glass in Chartres Cathedral is fully coloured in all parts, without the relief of the grisaille bands or white canopies which were generally used in later work. The clerestory lights contain colossal figures in pairs, of which perhaps the finest are those on the west side of the south transept; these figures are by no means all ecclesiastical in character, several representing knights in armour. The aisle windows are treated with small subject pictures in medallions; of these the finest are in the chapels behind the apse. These little pictures, of which, I suppose, there must be five hundred or more, are of intense interest, and many of them are full of humour, as fresh to-day as it was six centuries ago.

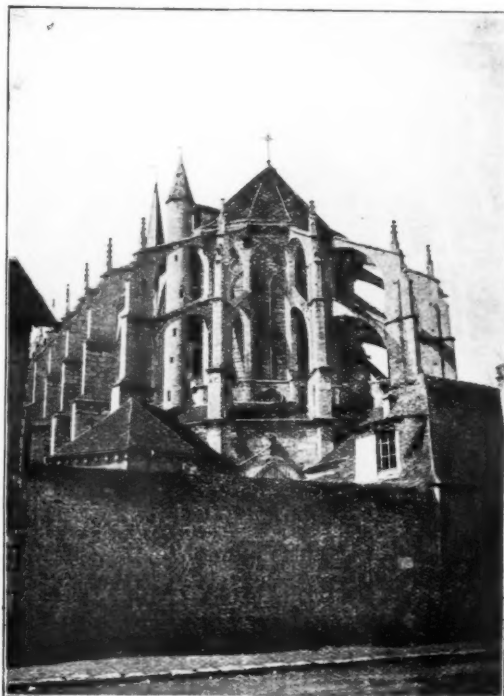
I should like to have the chance of shutting up some of our church building committees in Chartres Cathedral for a week, so that they might see what can be done with fine proportion and good colour. People are so apt to overlook what is after all the primary purpose of a church in a fussy insistence upon details the importance of which it is very easy to overrate.

But though Chartres Cathedral is so essentially a work of art it is by no means an unpractical building on this account. The lighting is sufficient, the acoustics good for so large a church, its interior is warm in winter and cool in summer, the spaces are ample for a large congregation, and the chapels are conveniently planned, so as to provide quiet accommodation for large or small groups of worshippers at the various altars. This condition is effectively fulfilled by the provision of double aisles round the apse, the innermost of which forms a thoroughfare, while the outer one, from which project small apsidal sanctuaries, serves to accommodate the worshippers. This outer aisle, being continuous, allows plenty of room for a good-sized congregation at any one of the chapel altars, and the plan has therefore a practical advantage over that of such an apse as Amiens, in which the chapels are deep and narrow, and there is no room for the congregation to spread itself out to right and left if it happens to be an unusually large one. Before we leave Chartres Cathedral we should look at the picturesque sixteenth-century organ, perched up in the south clerestory, though it must be confessed that the case is the best part of this large instrument.

Down in the lower part of the city, amongst old thirteenth-century stone houses and later timber ones, is the large church of St. Pierre, with its fine thirteenth-century clerestory built upon a rather older arcade. The architecture here is in strong contrast to the massiveness of the cathedral. It is a daring piece of engineering, carefully built and well finished, with tall and graceful flying-buttresses and enormous windows.

The glass is mostly fourteenth-century work, with strong colour alternating with vertical bands of grisaille, which may perhaps have been inserted at a later period than the rest in order to obtain more light in the church. The prevailing colour in the glass is a very fine ruby.

The glass at Rheims Cathedral is rather earlier than that which has just been described, and is perhaps the finest in France. The clerestory and end windows of this great church are in fairly perfect condition, but the aisle windows have been reglazed with white glass. Like that in Chartres Cathedral the Rheims glazing is fully coloured without any grisaille bands or canopy work, but ruby glass is more freely used than at Chartres, and although the individual windows are as fine as possible the whole effect is less satisfactory than at Chartres, on account of the glare from the uncoloured aisle windows. Of Rheims Cathedral itself



SAINT-PIERRE, CHARTRES.

nothing can surpass the beauty and compactness of its planning. The original architect, Robert of Coucy, seems to have completed only the lower portions of the church down as far as about the middle of the nave. His work is unusually solid and massive, but his successors, doubtless very anxious to get the church closed in, finished the building in a cheaper style, reducing the scantlings of the buttresses and clerestory above the level of Robert of Coucy's work. Not that they scamped their work at all, for everything is well and handsomely carried out, although on less robust lines than those originally adopted. The internal proportions of Rheims Cathedral, with its steeply pointed vaulting, leave nothing to be desired, but the exterior strikes one as being a little ungainly in outline in spite of the beauty of much of its detail. The sculpture of the west front has already been mentioned as being



SAINT-PIERRE, CHARTRES: PANEL OF WEST WINDOW.

of the most advanced type of thirteenth-century work. The flying-buttresses of the nave, with their colossal statues of angels under open pinnacles, are masterpieces of design, although it has unfortunately been necessary to restore them extensively in recent years. There is an early Gothic doorway built into the north wall of the cathedral, and the Church of St. Remi, an old Romanesque basilica remodelled in Flamboyant times, has an excellent twelfth-century four-storied choir, which I have previously referred to as being similar to the south transept at Soissons in many of its details.

I suppose we most of us know the cathedral at Amiens, which, like that at Rheims, is the work of

two successive periods; but whereas the break between the new and the old work at Rheims is a horizontal line, at Amiens it is a vertical one. The nave was begun on a great scale early in the thirteenth century, and seems to have been practically finished in about thirty years. Soon afterwards the old choir was rebuilt, but, as at Rheims and many other of the great French churches, the later thirteenth-century work is decidedly inferior in design and execution to that of the early part of the century. A fine scale and proportion mark the work in the nave, and here the ornament and the sculpture are especially bold and masterly. The general proportions of the choir follow those of the earlier work, but here there is a certain meagreness in much of the detail; the window tracery is lean and the traceried flying-buttresses look fussy in comparison with the simpler abutments used in the nave. Moreover these same choir buttresses proved inefficient and had to be strengthened not

very long after their completion. Amiens Cathedral is not rich in old glass, though there is some fine colour in the great roses and in one or two isolated windows of the aisles, but there is a good mediæval organ at the west end, and a complete set of fifteenth-century canopied stalls in the choir, backed with some delightful coloured stone screenwork, not unlike that round the choir at Chartres.

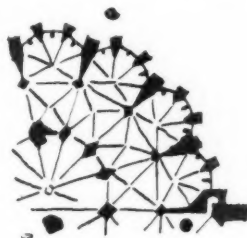
The parish churches in Amiens are dull, but the neighbourhood is an interesting one, and Beauvais is no great distance off. Here the cathedral choir is the crowning achievement of French Gothic art, and the city is a delightful one, with its numerous mediæval houses and its fine twelfth-century Church of St. Etienne with its large Flamboyant choir.

The choir of Beauvais exceeds that of Amiens both in span and in height. In plan it is compact and symmetrical. The apsidal chapels are small, low, and uniform; their many angles and buttresses and small projections all contribute to the effect of external height, which is so striking. Above

the chapels the aisle wall runs up with large plain windows in each bay, and within the aisle rises the immensely tall clerestory, with its glazed triforia underneath. The flying-buttresses spring from narrow deep abutments decorated with shafts and arcades, and rising sheer up from the ground to the full height of the clerestory. Internally the effect of the apse, with ring above ring of graceful windows, is that of a vast enclosed space full of light and atmosphere, such as it would be difficult to match elsewhere, although in our own country the broad lanterns of York Minster and Ely Cathedral produce a somewhat similar impression. The construction at Beauvais is daring and scientific, but has partially failed, owing to the use of defective material. Still the way in which the thrusts are partially neutralised by an ingenious method of corbelling out the intermediate pinnacles of the buttresses is most interesting; upon this question, however, I will only say that a masterly analysis of the whole structure of Beauvais choir will be found in Viollet-le-Duc's *Dictionnaire*.



AMIENS CATHEDRAL: WEST FRONT.



BEAUVAIS.

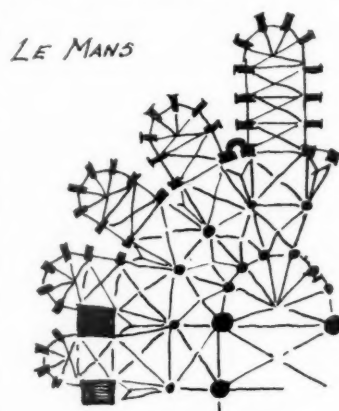


BEAUVAIS.

seems no reason to doubt that this masterpiece of an unknown artist, raised with slender resources and in the face of great mechanical difficulties, will dominate the city of Beauvais when Yankee skyscrapers are a forgotten nightmare and the Tower Bridge has been consigned to the scrap-heap. Perhaps, if the building had ever been finished, much of its special charm would be lost; its very incompleteness leaves something for the imagination to supply, whereas one often finds that magnificent architectural conceptions, like Cologne and Salisbury, produce a somewhat irritating effect when completed in every detail.

The design of the choir of Beauvais is very much superior to that of many other contemporary works—for example, to that of the cathedral of Le Mans, a city situated on the border of the province of Brittany. Here the choir resembles that at Beauvais in general dimensions, but its plan is positively ugly, with a ring of deep, isolated chapels round the apse. The flying-buttresses here bifurcate from their intermediate pinnacles and in plan resemble the letter Y. This arrangement gives a very confused exterior, which contrasts unfavourably with the grand simplicity of Beauvais, and the deep chapels at Le Mans cause the whole clerestory of the apse to appear buried and lost amongst its accessory buildings and its structural supports.

The history of the church has been a long chapter of accidents. Some of the flying-buttresses failed in the fourteenth century, and by way of remedy intermediate piers were built between the original ones, and thus each wide bay of the straight part of the choir was converted into two narrow ones. Therefore the pillars are now unusually thickly set and tall in proportion to the arches, and the effect of the ground story is that of a colonnade rather than an arcade. Ribs rising from the intermediate piers were added to the vaulting, which was wholly or partially rebuilt and converted from quadripartite to sexpartite form. At a later date the transept was finished on a grand scale, and a central steeple was built early in the sixteenth century, only to tumble down in a few years' time, while the nave was never built at all. The critics have often scoffed at the misfortunes of Beauvais Cathedral, yet it has stood some six centuries, and still fulfils its original purpose—and where are the gods of Charing Cross Station or the Wembley Tower to-day? Barring accidents or violence, there



APSE, LE MANS.

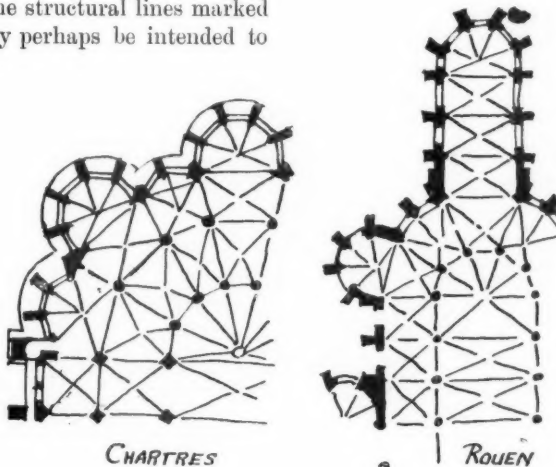
its accessory buildings and its

The neighbouring cathedral at Sées, in the Norman province, is interesting as an illustration of the provincial as compared with the French school of Gothic. The nave here is the earliest portion and belongs to the Norman school, with circular abaci and moderate-sized windows, and the structural lines marked with deeply undercut shafting which may perhaps be intended to emulate the Purbeck marble-work in our own English thirteenth-century churches. The choir, on the other hand, is a stone skeleton in purely French style, the wall surfaces being as far as possible suppressed, the triforia glazed, and the provincial detail of the nave avoided throughout.

Owing to bad foundations and excessive slightness of construction this choir has given a good deal of trouble and has undergone a somewhat Grimthorpean restoration, which has left little more than a bare record of the general ideas of the fourteenth-century builders. The nave is now undergoing a somewhat similar process, the necessity for which is not very apparent. The outside of Sées Cathedral is very ungainly; it has two west spires contemporary with the choir, and, like it, of French type. These have been strengthened with buttresses of about 30 feet projection. Below are the remains of fine open porches of Normandy Gothic character, which are something like the porches at St. Albans. The interior is finely proportioned; and the original glass, though much restored, remains throughout the choir and transepts. Its design consists of very small figure subjects under canopies on a field of grisaille work very similar to the glass in the Latin Chapel at the Cathedral of Oxford.

Sées is on the southern border of Normandy, and here we find work of provincial type side by side with almost contemporary work of the purely French school. But at Caen, Bayeux, and Coutances the Norman influences altogether overshadow the French. In the Diocese of Rouen the architecture is a compromise between the two schools, the general planning being Norman but much of the detail purely French. At Lisieux the same thing may be observed, and both here and at Rouen the thirteenth-century work is more provincial in general character than is that of the preceding period.

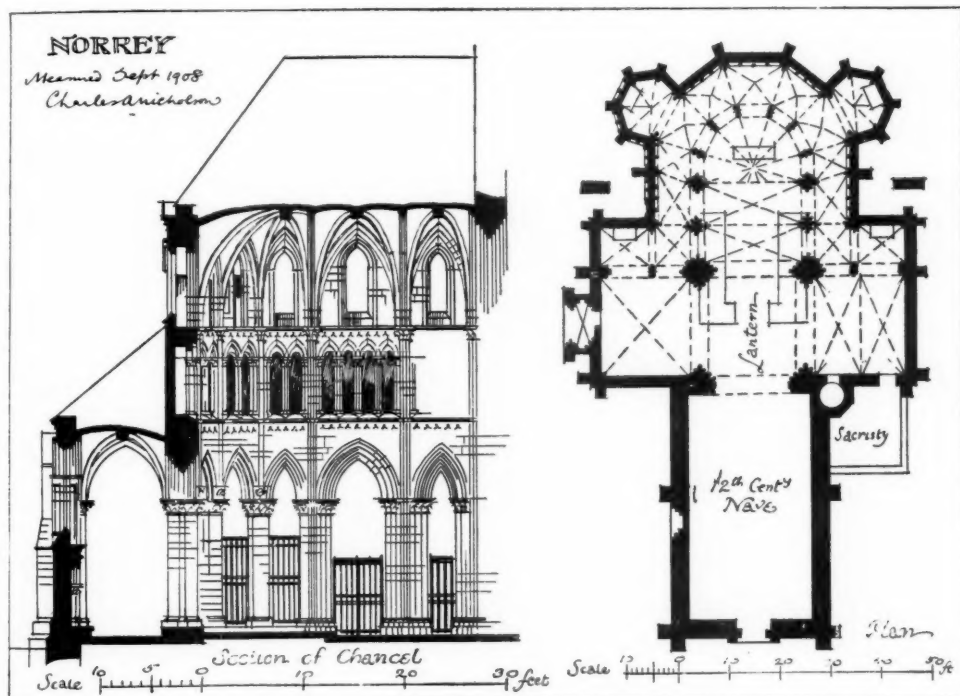
The usual plan of the early Gothic churches of Normandy almost always provides for a tall central lantern. Naves are longer and narrower than in the French provinces; apses are usually planned with three isolated circular chapels, like those at Gloucester and Norwich, instead of with continuous rings of chapels such as we find at Chartres or Beauvais; undercut shafts and mouldings, plate tracery panels, circular abaci with poorly carved foliage, are freely used.



The high vaults of large Norman apses often show a curious local feature in the shape of short ribs radiating westwards from the central keystone and abutting in a desultory fashion against the easternmost transverse rib of the choir vault. The Abbaye-aux-Hommes at Caen and the Cathedrals of Bayeux and Coutances possess rings of chapels round their apses in the French manner, but in all three cases the parapets of these chapels are combined by means of corbelling into an unbroken circular sweep. Again, these Normandy apses almost always have bold turrets ranged in a line across the chord of the apse, two to the aisles and two to the clerestory, and in several instances the apse has no flying-buttresses, though these are provided to the straight vaults of the choir. It is interesting to compare the choirs of Bayeux and the Abbaye-aux-Hommes. At the latter the bulk of the old early Norman church remains, and only the choir was rebuilt in the thirteenth century. Here, accordingly, round arches are freely used in the thirteenth-century work, and the proportions are brought into accordance with those of the older building. But at Bayeux the cathedral was rebuilt entirely, excepting the western towers and the pier arches of the nave; so here the design is bolder and the work apparently of more advanced character than that at Caen. The thirteenth-century clerestory of Bayeux nave is extremely fine in design, consisting of tall and richly moulded coupled lancets, the triforium stage being reduced to a mere balcony.

In order to see thirteenth-century Norman architecture at its best one ought certainly to visit the village church of Norrey, a short distance out of Caen on the Bayeux road. The choir and crossing here are of cathedral design, although carried out on an extremely small scale, and the proportions are of such excellence that the diminutiveness of the church is not perceptible. The actual measurements are astonishing; the total height is only 40 feet, the clear width of the choir 18 feet, and several of the pier arches only 3 feet 6 inches clear span, though the pillars and walls are of fairly substantial scantlings. The architectural detail and planning have the provincial peculiarities already mentioned as occurring in this part of Normandy; the detail is unusually rich and highly finished; stringcourses carved with vines and hops, varied with birds and beasts and little figures, among which is a series of groups illustrating the Massacre of the Innocents, form the cornice to a very rich wall arcade. The mouldings generally are deep and bold, and richly carved paterae decorate the arch spandrels. The two chapels of the apse have pyramidal stone roofs, which were copied in the south-eastern chapel of Chester Cathedral when that building was remodelled in the Victorian Gothic style of the nineteenth century. Norrey Church has been extensively restored outside, except in the case of the north transept and its very beautiful porch, and the low and simple early Gothic nave. The general grouping is very striking, and the steeple is a good example of the Caen type. A buttressed basement—in this example forming a lantern, as the steeple is a central one—is divided from the belfry by a small but distinctly marked stringcourse. The belfry itself is tall and unbuttressed, and has two tall windows and two narrow blank arches on each face, and this stage finishes with a bold cornice and open balustrade. The spire, pierced at intervals with quatrefoil and other simple devices, ribbed at each angle and cut into scale work, rises within the parapet and has open-work pinnacles at the four corners and large dormers at the base on the four cardinal faces. Norrey spire is truncated and ends in a slated extinguisher, otherwise it is a complete specimen of its kind; one finds steeples of practically identical design with this all over the north-western provinces of France, from Lisieux in the east of Normandy to St. Pol de Léon in Finisterre. One seldom finds village churches planned in the ambitious style of Norrey. More often in the north of France they are quite homely and unpretending buildings, and towers are by no means so universally used as in England, although in

the wealthier districts it is not uncommon to find country churches entirely or partially vaulted. In the west of Brittany a few of the earlier churches—those of the twelfth century, that is to say—are barrel-vaulted, but here in the later styles the ceilings are usually of timber. Early pointed barrel-vaults occur over the unaisled nave and transept of an old church at Lanmeur, near Morlaix, and the architectural detail here is reminiscent of Celtic art. But this native tradition in Brittany disappeared after the thirteenth century, when the influence of the Norman school of masonry made itself felt. Thus at Dol Cathedral, the planning of which with its square choir is Breton, or perhaps British, the detail is purely



VILLAGE CHURCH OF NORREY.

Norman, like that used at Caen and Coutances. Again, at Pol de St. Léon the cathedral nave and west steeples and the larger and more important steeple of the Kreisker are in no way distinguishable from contemporary work in Normandy.

The Diocese of Rouen is the eastern frontier of the architectural province of Normandy, of which Caen is the capital. Thus the detail of Rouen Cathedral is on the whole French, although the planning is thoroughly Norman, with isolated round chapels off the apse, deep transepts, imposing central lantern, and western steeples practically divided off from the church with solid walling. The two-storied pier arches of the nave of this church are a puzzling feature, the purpose of which is not at all evident, since the aisles show no signs of having been designed in two stories, as was the case at Laon or Paris. Perhaps the builders may have aimed at getting the effect of a four-storied nave without the expense of a double tier of aisle vaults. Perhaps, again, the lower arches may have been designed as struts between the

tall pillars, or maybe it was considered necessary to provide a gallery at the height of the lowest arches for the purpose of dressing the interior or some kindred object. At any rate the platforms on top of the arches are all provided with means of access, little galleries being formed round the nave piers and carried upon a quaint arrangement of shafts corbelled out on the side facing the aisles.

The fourteenth-century transept fronts at Rouen Cathedral are among the best works of their period, and the sculpture of their doorways, consisting of large statues in niches and a great number of small subjects in medallions, is finely and boldly treated, although the figures do not possess the grand classical air of those at Rheims or the simplicity of the Amiens statuary, and may be classed as early specimens of the later French school of Gothic sculpture.

Rouen Cathedral, with its wonderful Flamboyant west front, its fanciful towers, its fine old glass of every period, and its beautiful fourteenth-century cloisters and important accessory buildings, is altogether different from the general run of large French cathedrals, where the original design has usually been wholly or in part carried out without much apparent modification. It is like an English church in this respect, but, unlike most English churches, its external grouping is rather desultory and straggling. Such a church is not seen at its best in a distant view, but down in the narrow streets of the city it forms a delightful series of architectural pictures, the best of which is perhaps to be found at the south-east corner, where one gets the Lady Chapel with its lead Madonna on the roof in the foreground, the twelfth-century apse with its round chapel and sacristy in the middle distance, and the fourteenth-century transept in the background.

The rival Church of St. Ouen is in complete contrast to the cathedral; its graceful fourteenth-century choir and Flamboyant nave and lantern are very compact and beautiful in their own way, but they do not seem to belong body and soul to the city in the same way as does the cathedral. Both churches have suffered from the zeal of nineteenth-century restorers, and it is difficult to say whether the cast-iron spire of the cathedral is a more unfortunate production than the smart Parisian west front of St. Ouen's church. The only Norman peculiarity in St. Ouen's is the importance of its central steeple, the planning being otherwise of the usual French type, as is also the architectural detail.

Of the score or more of parish churches in Rouen the most ambitious, such as St. Maclou and St. Vincent, have Flamboyant central lanterns and tall, narrow, vaulted interiors with chapels round their apses. Others of the parish churches are of homelier design, with low timber-ceiled naves, and, in one of the most attractive of all, an imposing vaulted Renaissance choir has been tacked on to a quaint little Gothic nave with a slated belfry. Here at Rouen one can study Flamboyant buildings and late Gothic glass to one's heart's content, but the delights of the place are not such as can well be catalogued.

French Flamboyant architecture passed imperceptibly into the Renaissance style of the sixteenth century as used in church work. In Paris the churches of this late period, such as those of St. Etienne du Mont and St. Eustache, contain a good deal of classic detail, though nothing like the amount of classical feeling which is found in contemporary civil buildings. In the provinces the early post-Reformation churches are almost purely Gothic as a general rule, and the city of Troyes is rich in work of this description. In parts of Normandy the early Renaissance work is more classical than that at Troyes. At Evreux, for instance, the west towers of the cathedral are of heavy and clumsy classic character, and the nave of St. Taurin's church has a queer Doric triforium underneath its Flamboyant clerestory and vaulting. Evreux Cathedral itself is mostly Decorated and Flamboyant work, with twelfth-century round arches in the ground story of the nave. It is famous for its glass and for the

series of Gothic and Renaissance screens which enclose all its chapels. Also it possesses an old leaded steeple on the crossing, and there is another charming lead pinnacle upon the top of the detached octagonal city belfry.



ST. MADELEINE, TROYES: N. TRANSEPT.
From sketches by the author.

As at Evreux, so too at Caen, there existed in the sixteenth century an advanced school of Renaissance architecture, the leaders of which were a family of architects named Sohier. The works of the Sohier school are marked by the use of wide roundheaded windows and of pinnacles and ornaments in the form of candelabra. The vaults alone retain any considerable

amount of Gothic feeling, but they are of a fanciful and corrupt type, characterised by enormous pendants and other conceits which serve no useful purpose and are not very beautiful. The Sohiers built the east end of the great town church of St. Pierre and the northern half of the smaller church now called St. Sauveur. At Gisors, again, we find the work of another family of builders, the Grappins, the first of whom built the nave of the church there in late Flamboyant, while his grandson finished the western towers after the manner of Vitruvius as understood at the end of the sixteenth century.

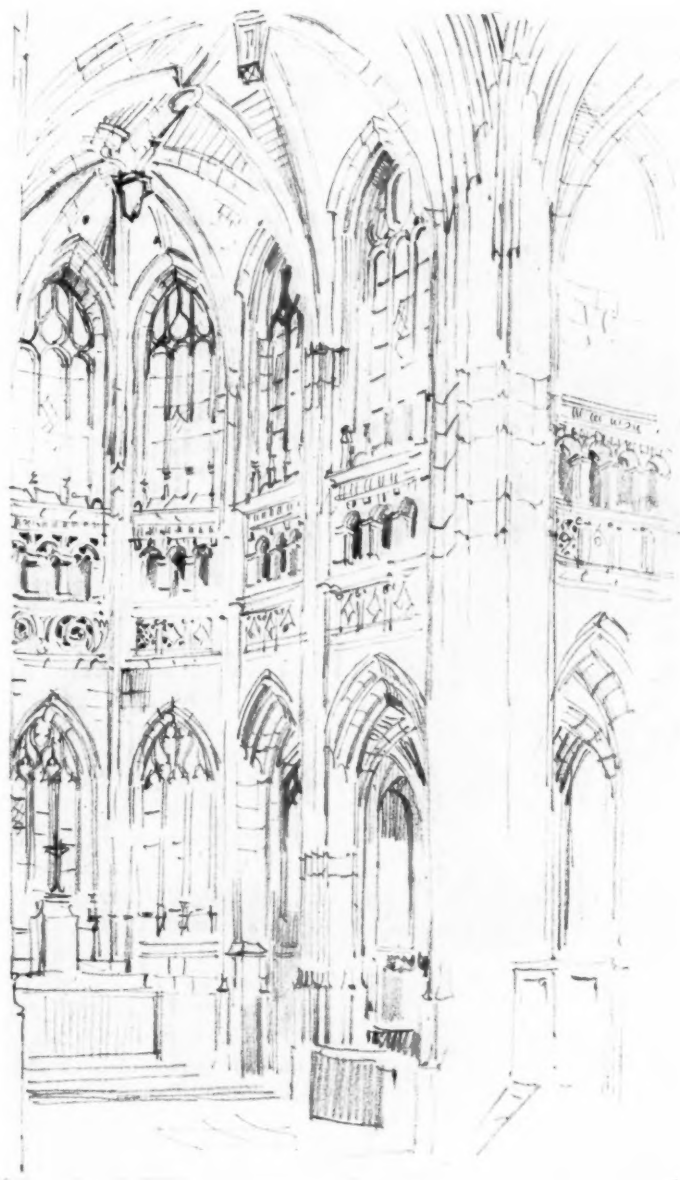
As we have seen, the great provincial schools of building gradually lost their individuality in France, but local mannerisms still survived in and around the various cathedral and market towns. Thus, at a time when the architecture of Normandy was not to be distinguished from that of central France, cities like Caen and Troyes were the centres of small local schools of architecture of their own. Of these small local schools



SAINT-GERMAIN, ARGENTAN : N. PORCH.
From a sketch by the author.

there is a good example at Argentan, near Sées. Here the great church is Flamboyant, but the choir clerestory is without tracery, and little Ionic capitals make their appearance on the eastern vaulting shafts. Norman tradition was still sufficiently strong to demand a central lantern, but the planning has the unusual feature of transepts ending in apses. The choir has been enlarged with a ring of intercommunicating chapels outside the original ambulatory, and

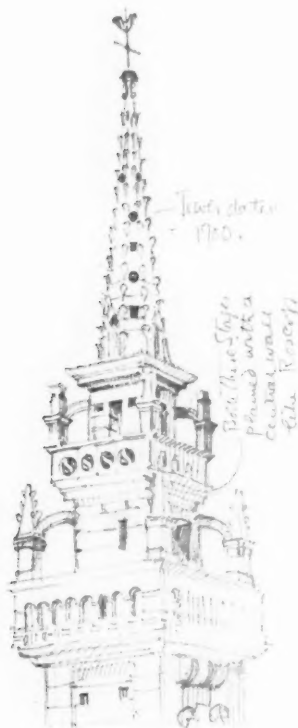
these are in a rude version of Caen Renaissance, adorned with miniature classical columns in several tiers, and having wide, roundheaded windows without traceries, but nevertheless finished with semi-Gothic vaulting, and, stranger still, with perfectly useless flying-buttresses set up for no structural purpose, but because the builders still liked the look of such features. The north-west tower was afterwards finished with a really fine Renaissance lantern and dome in which no trace of Gothic detail is found. The smaller Church of St. Martin at Argentan shows its designer's individuality in the original treatment of its octagonal tower and in the clever vaulting of the ambulatory round its apse, where the awkwardness of the radiating bays is got over by dividing the vault up into alternate triangles and parallelograms. The detail of St. Martin's is Gothic except in the triforium, which is like that at St. Taurin's at Evreux. There is excellent late glass with fully coloured pictures occupying the entire windows in lordly disregard of their mullions and traceries. The small market town of Ecouché, a few miles off, has an unimportant fifteenth-century church with wooden ceilings and no clerestory. To this, in the sixteenth century, some builder from Argentan added a lofty choir and transept with vaulting and clerestories.



ÉCOUCHÉ, NEAR ARGENTAN.
From a sketch by the author.

The triapsidal plan of this is borrowed from the large church at Argentan, and the design of the triforium from that at St. Martin's. The purely Gothic vault of the transept bears a painted inscription recording its date, which is well on in the seventeenth century. Instances of the late survival of Gothic traditions in French church-building are very common—as, for example, in the two large churches at Dieppe, and that at Arques, the cathedral at Orleans, and the churches at Montargis and Troyes.

We have alluded to some of the earlier churches of Brittany and to the thirteenth-century work there, in which Norman influences are so apparent. But during the fourteenth and following centuries, Breton architecture developed a tradition native to the province. This is very evident in the principal church at Lamballe, where the nave belongs to the Norman school of the thirteenth century, and the more recent choir is of purely Breton character. To begin with, it is square-ended, with a large east window; in the second place, it is lined with a skin of Gothic panelling which recalls the choir of Gloucester Cathedral; and lastly, there is a certain crudeness about the detail which it is not at all easy to describe. This church is grandly placed on a steep ridge of rock something like the hill on which Laon stands; it contains some fragments of a Flamboyant wooden rood-loft and a Renaissance organ. Even as far west as St. Pol de Léon we have seen that Norman influences prevailed in the thirteenth-century work of the cathedral nave and the steeples which are so famous, but here also the later work is purely Breton and of a style in which some writers have traced English characteristics. The points of resemblance with English work are somewhat superficial, however. It is true that square-ended chancels with large east windows are the rule in Brittany, but it would be difficult to trace English influence in the design of such churches as that of St. Jean du Doigt, with its tall, narrow interior and enormously lofty columns. There is, however, a certain rusticity about many Brittany churches which recalls the homeliness of some of the work in the West of England. The most characteristic monuments of Brittany are the village churches, sometimes large and handsome, like Le Folgoet, often quite small and low, but with occasional touches of interesting design in the treatment of chantries or porches or dormer-windows, like those in a little church at Mespaul, near St. Pol de Léon. The district is also very rich in the smaller kind of monuments; such are the open-air oratories and wayside crosses, the churchyard gates and the sacred wells, and, of course, the famous Calvaries of the west. Lastly, there are the seventeenth-century steeples, built in pagoda fashion, generally adorned with bas-reliefs of ships, and always provided with gargoyles in the form of gun muzzles. It is not unreasonable to suppose that these oriental-looking steeples were built by the old-time merchant skippers who had made successful voyages to the Indies and had come home to end their days in peace, for the Bretons have always been *par excellence* a seafaring people. One may picture to oneself some old salt, now acknowledged as the village oracle and likely enough invested with all



PLUGGOLM

From a sketch by the author.

the dignities of a churchwarden, producing for the edification of the village mason his own crabbéd sketches of some mosque or temple that had served him as a sailing mark when making for his moorings in an outlandish harbour, and can imagine the old man's pride and contentment when at length the scaffolds had been struck and the memorial of his adventures showed trim and shipshape in all the bravery of its new granite masonry.

Thus ends our hasty survey of some of the Gothic churches in the North of France, a district where one may find the first beginnings of Gothic architecture, and some of the latest examples of the period of its decadence, as well as the most famous masterpieces of the age of its perfection. And if we have been over well-trodden ground, perhaps these notes may serve to remind us of pleasant days we have spent in pleasant places, although they may not embody any new theories or discoveries upon a subject which has been ably and exhaustively treated of by many learned and able writers upon matters architectural.



Barbéry St. Sulpice
near Troyes

TOWN PLANNING.

PAPERS COLLECTED BY THE R.I.B.A. TOWN PLANNING COMMITTEE.

VII.—EXTRACTS FROM CHAPTER VIII.
OF "THE MISTRESS ART."*

COMMUNICATED BY THE AUTHOR.

No modern nation has approached the French in their capacity for handling large design; not only the design of monumental buildings but also the problem of their placing in relation to other buildings. English architects, or perhaps it would be fairer to say the English public, have been satisfied if the building, the group of sculpture, or whatever it is, is good in itself; the effect it may have on its surroundings, or the surrounding buildings on it, has seldom been sufficiently considered, with the result that many admirable buildings lose much of their quality; and, with the exception of Bath, we have not in this country a single important city, or even a large part of one, laid out on a consecutive and dignified scheme, in which due consideration has been given to open spaces, street perspective, and the linking-up of monuments. To a well-trained Frenchman such a habit of mind would be inconceivable. Under such circumstances he would feel that the design of the building itself was only half the battle, and there would still remain the difficult problem of its placing, its scale and proportion in relation to its surroundings, and lastly the approaches and surroundings themselves. . . . Nor am I referring only to such cities as Paris, with its splendid vista through the Place de la Concorde and across the river, or to that magnificent series of gardens and avenues from the Louvre to the Arc de Triomphe. The same consciousness of the full possibilities of site and building is to be found in provincial towns. The bridge has its open spaces at either end, flanked by notable buildings; the town hall has its ample square. Limes and planes, in serried ranks, shade the open spaces, or carry the line of the main thoroughfares far out into the country. At Avallon, for example, a little town of some 6,000 people, there is a "place" that would dignify any capital in Europe. The Place Vauban is of great size, and the ground falls sharply from the upper end. Right down the middle of this "place" the designer formed two plateaux, held up by high retaining walls of masonry. These are planted with rows of limes on either side of the broad central path which runs from end to end, only arrested by the flight of steps which leads from the upper to the lower plateau, and terminating in another flight of steps to the "place" at the lower end. The effect of these masses of clipped foliage rising above the battered walls against the skyline and the contrast with the surrounding buildings is one not to be forgotten. Only a great and gallant

tradition could produce such an effect by such simple means. There is here no straining after picturesqueness, none of that prodigality in sculpture which makes certain Italian gardens almost vulgar in their exuberance, none of that fatuous restlessness which induces the landscape gardener to twist his paths and torment the ground with shrubs and beds in meaningless confusion. The "place" at Avallon has the quality of all great architecture, in that it is the simplest and most direct expression of a fine idea, and is penetrated throughout by the sense of scale. The nineteenth century was disastrous to this great tradition in France, as in other countries, but even now there is scarcely an old town in France that does not show this care and consideration for the aspect of the city as a whole.

Out of the abundance of instances to be found in France, I shall select two: one, a small country town laid out entirely afresh about the year 1635; the other, a large remodelling of an important city in the eighteenth century.

Ten miles south of Chinon, in an out-of-the-way corner of the province of Indre et Eure, there was in the seventeenth century a little village named Richelieu, which might have remained in merited obscurity except that it belonged to Armand Duplessis, the great Cardinal Richelieu. But the Cardinal was determined that it should be converted into a town worthy of belonging to the first statesman of France. Accordingly, while building his own great house, he resolved to rebuild the village, and commissioned his architect, Lemercier, to prepare plans for an entirely new model town. The site was cleared and the plans carried out in their entirety, and as the place was utterly out of the way, and has declined steadily ever since, we have here an example of town planning, as handled in the seventeenth century, which is absolutely unique, in that it was all carried out at the time, and has never been altered since to any appreciable extent. . . .†

Lemercier's work at Richelieu is of peculiar interest, because it is an early instance of those immense schemes of ground treatment to which the ablest French designers were to devote themselves for the next hundred years. It is not too much to say that the French revolutionised the ideas of the civilised world in regard to the designing of grounds, and, later on, in the laying out of the great spaces of cities. Ground design in this sense is in the main the creation of the French. No doubt in its early days it was stimulated by the Italian gardens;

† I do not know of any plan of Richelieu. My notes were made on the spot; and though the dimensions given in *The Mistress Art* were taken by myself I had no opportunity of plotting it out. An excellent opportunity for some young architect to go and measure this up.—R. B.

* By Professor Reginald Blomfield. Published by Edward Arnold.

but the physical and climatic conditions of Italy were not to be had in France, and the French designers very soon struck out a line of their own. They did for the plain what the Italian had done for the hills. The process of development can be traced even in such an early work as Du Cerceau's *Les Plus Excellents Bastiments*. When George of Amboise built his great house at Gaillon he was content with a small garden within the castle walls, a garden not very different from those of *The Romance of the Rose*. But sixty years later, when the design of Charleval was made, the garden has grown to a huge extent, 600 yards by 360, and Du Cerceau calls attention to its amenities, its relation to the house and the park. Designers were already conscious of possibilities in grounds and gardens beyond the mere growing of flowers and shrubs, and De l'Orme's great scheme for the Tuileries marks the advance that had been made in consecutive planning since the early days of the sixteenth century. . . .*

Considering his wide-world celebrity, it is remarkable how little is known of Lenôtre. His method and system is given in that famous book *The Theory and Practice of Gardening*, which became the textbook of design throughout Europe for the first half of the eighteenth century; but of the man himself we know next to nothing. . . .†

When Lenôtre died, in 1700, he had established a standard and a tradition of ground design that was accepted as a matter of course in every civilised country of Europe. Moreover, he left behind him a school of designers fully capable of carrying on his tradition, not only in France, but in almost every part of Europe. As late as 1752, when Blondel published his great book on architecture, he was still able to refer to Lenôtre with unstinted admiration for his genius, and to treat the designing of grounds as an essential part of architecture. It was reserved for our country to replace this great tradition with the ridiculous fancies of the landscape gardener.

Thus, in the middle of the eighteenth century, French architects had definite principles to guide them in dealing with the multifarious problems involved in laying out a city. They were habituated by their training to consider the whole as greater than the part, they had learnt from the first to consider buildings not as units, but as parts of a larger scheme, they were trained in the faculty of realising in imagination vast perspectives, the blocking out of great masses of building and their linking up in consecutive design. What is most impressive in the French gardens of the time of Louis XIV. is not so much their details, beautiful though they often are, but their instinct for scale,

and the organic relationship that holds together every part. The central idea of these gardens is usually very simple. At Versailles (though this is not a particularly successful instance), the dominating idea is that of an enormous vista stretching away into infinite space from the steps in front of the palace, and flanked on either side by masses of trees within which are placed fountains, theatres, groups of sculpture and other details, so arranged that they do not interfere with the central conception. The same simplicity of motive is shown in the placing of the Eau des Suisses in relation to the colossal orangery; the effect here is got by great size and by the most audacious blocking out of ground and building. The terrace of St. Germain is another instance of this monumental manner of design; or the canal at Tanlay, or the superb water garden that Lenôtre designed in 1665 for the great Condé at Chantilly, a much finer example than Versailles. In all this work the conspicuous features are the power of selection and the feeling for scale which enabled the French designers to get such noble effects by the simplest means. One has to admit that those means were also costly to an almost prohibitive degree. No one but Louis XIV. could have built the terrace of St. Germain, two miles long and seventy yards broad, or the prodigious aqueduct of Maintenon, or spent the millions lavished on Versailles; but the point of view has changed. Two hundred years ago the laymen still valued architecture enough to think it worth a sacrifice, and the architects were still men who were capable of great ideas, strong enough to turn their back on trivialities of design and to depend for their effect on the genuine qualities of architecture.

Down to the end of the seventeenth century, and with the exception of Richelieu's memorable undertaking, these qualities found their scope mainly in the design of grounds and gardens. It was realised that the house or the building could not stand by itself, but must be considered in relation to its surroundings. The next step was to treat houses and buildings as details of a comprehensive design, and during the first half of the eighteenth century some very beautiful "places" in the larger French cities were the result. The Place Vendôme was designed by Jules Hardouin Mansard. The Place Royale at Bordeaux was built from the designs of the two Gabriels, 1733-1749. The Place du Palais at Rennes (a square of a hundred paces, as at Richelieu) was completed in 1743 from designs by Gabriel the younger, and the square at Rheims before 1760. Designs for public squares in several other towns were prepared but not carried out. Nancy, however, stands alone among the famous examples of city planning, in that not only is there a great square with its approaches carefully studied, but this itself is only part of a much larger scheme. . . .

Among the artists employed by Stanislas, the chief credit of the work rests with two men, Em-

* The advance I refer to here is only in the sixteenth century. It was carried further in the first half of the seventeenth century, but the real revolution in big planning comes with the men of Louis XIV.—R. B.

† What I have to say on Lenôtre is not yet ready.—R. B.

manuel Héré, his architect, and that most astonishing smith Lamour. . . .

The space to be dealt with lay between the old town and the new, a space already partly occupied by buildings, but arranged on no system, and actually waste ground next the fortification of the old town. This space Héré cleared entirely. Beginning from the south side—that is, the side nearest the new town—he began with the main square, the Place Stanislas. This was intended to be the centre point of the united city, and was so arranged that the main thoroughfare, east and west, passed through it, running in a straight line across the city, from gate to gate of the outer walls. The whole of the south side is occupied by the Hôtel de Ville. . . .

On the east and west sides of the square are two blocks of buildings ranging from the Town Hall, but designed as separate hotels, each block complete in itself. On the fourth, that is, the north, side the buildings are kept down to a ground story surmounted by a balustrade. Mr. Hallays, the author of a monograph on Nancy, suggests that the motive for this was light and air; but the square measures about 350 feet by 430 feet, and would have had plenty of light and air in any case; and I think myself that Héré had in his mind the triumphal arch which was to mark the junction of the old town and the new. If he had built this side the full height of the rest of the square, the difficulty would have been where to stop it in the short length of broad roadway leading from the square to the arch. He boldly cut the knot by keeping the whole of this side of the square down to a height which could be carried along this roadway up to the triumphal arch, enhancing instead of dwarfing the scale of the archway. He was enabled to do this by another very original piece of planning; instead of closing the four angles of the square he stopped his buildings short of the angles, and left it to Lamour to finish them with his grilles and gateways, leading to roadways at the south-east and south-west corners, and with beautiful fountains in lead at the north-east and north-west. . . .

A roadway about 200 feet long by 70 feet wide between the low buildings on either side leads from the Place Stanislas to the Arc de Triomphe. This is an important monument with a triple archway, flanked on either side by covered-in loggias of considerable size, and extending across the whole of the south end of the Carrière, the great oblong "place" which lies between it and the Hemicycle at the extreme north end. . . .

To return to Héré's plan, and still moving

northward from the Place Stanislas, we are now in the Carrière, an oblong "place" some 900 feet long by 190 feet wide. Along the sides of this certain buildings had already been erected, notably a beautiful hotel by Boffrand, with an inner court which suggests a reminiscence of the Porto Barbaranno Palace at Vicenza. This hotel was allowed to remain and was converted into the Palais de Justice. . . . The space between was left open, so that these two buildings formed with the Arc de Triomphe three sides of a square, another instance of Héré's fine sense of architectural composition. The sides of the Carrière continue northward from the Palais de Justice, and the Tribunal de Commerce, in a line of houses of symmetrical elevation for some 600 feet, when the frontage line again breaks forward for two pavilion buildings marking the opening of the Carrière on to the Hemicycle. Between the two sides of the Carrière, and for the length of 600 feet noted above, is an oblong space, enclosed by low stone walls with groups of sculpture at intervals. The roadway runs on either side between the houses and this enclosure, and within the enclosure are two lines of lime trees on either side of a broad walk, with wrought-iron grilles by Lamour at the ends. The pavilion buildings at the north-east and north-west angles of the Carrière are in two stories and five bays, of a total width of some 60 feet. Along the front is a colonnade of the Ionic order carrying an entablature and a balustrade, which is continued along the semi-circular colonnades which enclose either side of the Hemicycle. These pavilions are considerably higher and more important than the adjoining houses, and repeat the motive noted before in Lemercier's squares at Richelieu. The north side of the Hemicycle is occupied by the Palais du Gouvernement, completed in 1760, and probably Héré's last work. . . .

Fine work was still to be done in France, but by the latter part of the eighteenth century it had lost that noble spaciousness of thought which gave its peculiar distinction to French architecture of the hundred years before.

I commend this architecture to your study, because it is, I think, in this largeness of idea that our modern architecture too often fails. It is full of dexterity, sometimes even of accomplishment, but its ideal is placed too low. Owing to many causes, and among them to Ruskin's writings, the picturesque detail, the accidents of effect dear to the painter, have usurped the place of the essential qualities of architecture, scale and proportion, the imaginative handling of buildings as a whole.

REVIEWS.

ENGLISH DOMESTIC ARCHITECTURE.

The Growth of the English House. A short History of its Architectural Development from 1100 to 1800. By J. Alfred Gotch, F.S.A., F.R.I.B.A., Author of "Architecture of the Renaissance in England." So. Lond. 1909. Price 7s. 6d. net. [B. T. Batsford, 94 High Holborn.]

Mr. Gotch has attained to a special position in the literature of English architecture. This is due not only to his wide knowledge and scrupulous care, but to the fact that his material is always methodically arranged, his descriptions clearly and tastefully worded, and his illustrations apt and well selected, besides being in themselves extremely attractive. Those who know his previous publications will be confident, before opening the pages of a new one, that they will find in it these qualities and much sound information.

In this they will not be disappointed when perusing the little book now in question. It is a marvel of compression, containing as it does but 336 octavo pages of clearly printed text and some 190 excellent illustrations; yet Mr. Gotch has managed to give his readers in simple narrative the essential points of a history interesting alike to the architect and to every educated Englishman, and has included a glossary of technical words for the use of the latter, as well as three admirable indices to the text, the illustrations, and the chronology.

Mr. Gotch starts with the Norman keep, and adopts throughout the excellent method of first explaining the general features of the building and the requirements it was intended to serve, and then illustrating these by views and plans of prominent examples, selecting in each case some characteristic instance, and describing briefly the manner of its occupation. In the earlier examples the total absence of comfort, or even of privacy for any but the owner, is made evident: for in the "keep" and the border "peel" security was the one object. To the modern the discomfort seems appalling.

With regard to the interior finish of the earlier houses Mr. Gotch mentions the covering of the walls, at first with a thin plastering, and, a little later, with wainscot. Of this he thinks that "the panels must have been of considerable size." But here I think he is probably mistaken, for the limit of the width of the panel was the width of the board from which it was cut. Not till the time of the complete Renaissance was the glued-up panel employed. Nor can the use of wall hangings be definitely placed as subsequent to the use of wainscotting as he suggests (p. 123), for there can be little doubt that tapestry or hangings of some kind were employed very early to give some comfort in chambers with otherwise bare walls. One other question suggests itself in examining the illustrations. Can the window (fig. 62) of Chacombe Priory be really so early as the twelfth century?

The author shows how tenacious was the tradition of the "keep," even where the desire for increased comfort and privacy had led to more commodious forms of building; so that, even in 1440, we have Tattershall, built by the same Ralph Cromwell, Henry VI.'s Lord Treasurer, who built the elaborate South Wingfield Manor House. Certainly they were very insecure times. Still more tenacious was the tradition of the Great Hall, with the arrangement which made it separate the private chambers of the family from the offices. The "hall," which was practically the only room in the early keep, was so identified with the idea of "house" that, as Mr. Gotch points out, "Hall" is still, in many parts of the country, the title for any large house. He traces carefully through the fourteenth and fifteenth centuries the very gradual development from the castle or strong place to the fortified manor house, giving not only the general arrangement, but the decorative development of such details as the doorways, windows, fireplaces and chimneys, so that the whole change in the desire for increased comfort and refinement can be followed. After the cessation of the destructive "Wars of the Roses," in which no small part of the noble families of England had perished, and with the advent of the Tudors, a more truly domestic style of mansion began to be built; and by the middle of the sixteenth century the Renaissance of Italy was influencing all building of importance. At the same time the idea of defence no longer dominated the design. The wealthy built mansions in which they could entertain royalty, or, at the least, a large company of guests. With the new taste seems to have come in a passion for erecting large mansions, and these not only displayed the new style but aimed more and more at convenience and comfort. It has been said that the embarrassment of many a great family may be traced back to extravagant building in the sixteenth and seventeenth centuries. Probably the period might be justly extended to the following century.

In the early years of Renaissance influence in England, the structure, in its main features, remained Gothic. It was in the detail that the Italian influence is at first apparent, and perhaps Mr. Gotch has laid hardly sufficient emphasis on the fact that many Italian workers had been introduced; it was this that, no doubt, led to that result.

But the Elizabethan era saw a new system of planning, of which one notable feature was the long gallery; another the rectangular staircase; chiefly also, as Mr. Gotch points out, a symmetrical arrangement of the mass. That which, however, made all other changes possible, was the complete abandonment of the idea of defence. The house ceased to be a fortress.

It is at this point that Mr. Gotch deals with the drawings of John Thorpe and those of John Smithson, of which he treated so admirably and thoroughly

in his paper read in November 1908. He gives some of these plans. They are followed by a series of delightful photographs of mansions of that period. In connection with Longleat and the story of its having been designed by the somewhat mythical John of Padua, it is, perhaps, worth while to mention the conclusions to which the late Marquis of Bath had come. His ancestor, John Thynne, who built Longleat, was secretary to the Protector Somerset. The latter contemplated building a country mansion, for which he obtained designs from an Italian. But, the Protector dying before the house was begun, his secretary made use of the designs, probably modified, in building his own house at Longleat. Thus there may be some truth in the story; although who this John of Padua was remains unknown.

Nothing could be better than Mr. Gotch's concise account of the change which took place in the seventeenth century to the formal classic or "Palladian" style. The transition, with the backwaters here and there of the older forms of building, is explained with lucid simplicity and illustrated with particularly apt examples. No less clearly does he deal with the frequently absurd sacrifice of convenience to external architectural effect as judged by empirical rules. I do not find, however, that the author makes any reference to the Dutch influence on the brick architecture of the close of the seventeenth century.

Mr. Gotch's book is an admirable compendium of the subject, and is, besides, a very attractive one. Concise as it is, it is never dry reading and never dogmatic. The author tells his story, not without an occasional glimpse of humour, and leaves his reader to profit by it. The excellence of the illustrations is a conspicuous feature, and in this the publisher deserves a part of the credit for their admirable reproduction. The book is one which everyone interested in English architecture should be glad to possess, and which gives Mr. Gotch one more claim on our gratitude.

J. D. CRACE [H.A.].

SAINT-DENIS AND NOTRE-DAME, PARIS.

L'Eglise Abbatiale de Saint-Denis et ses tombeaux: Notice historique et archéologique. By Paul Vitry and Gaston Brière. 7½ x 5. xii, 173 pp. 18 illustrations and plans. Paris, D. A. Longuet, 1908. 2 fr. 50c.

La Cathédrale Notre-Dame de Paris: Notice historique et archéologique. By Marcel Aubert. 7½ x 5. viii, 168 pp. 18 illustrations and plan. Paris, D. A. Longuet, 1909. 2 fr. 50c.

It is a pleasure to call the attention of English architectural readers to these two excellent handbooks. The authors disclaim any pretension to write complete monographs of the churches in question. Their aim has been to produce handbooks as clear and precise as possible, which shall summarize the results of the latest archaeological

research. The references are sufficiently complete and the historical accounts and architectural descriptions tell the reader precisely what he wants to know, and what he too frequently has to search for in vain in the ordinary handbook.

Each of these two churches holds a place of the first importance in the history of mediæval architecture. The royal abbey-church of Saint-Denis is the most important monument of the earlier stage of that marvellous architectural development which constitutes one of the world's greatest building epochs. Suger's church, of the building of which we have his own account, seems to have summed up the best of everything which had been done up to his time, and to have advanced upon it. Whether it can still be called "the first Gothic monument" depends upon what precisely is meant by "Gothic"; but it is certain that it was by far the most notable work of its time. Notre-Dame, begun some thirty years later, is equally important for the more advanced stage of the development, and it is remarkable for its homogeneous character, for its original plan has been but little altered.

MM. Vitry and Brière, after telling what is known of the earlier buildings which preceded the present church of Saint-Denis, relate the story of Suger's great work, of its partial reconstruction by Pierre de Montreuil in the middle of the thirteenth century, and of its subsequent alterations, degradations, and restoration. Then follows the archaeological description of the building. The second half of the book is devoted entirely to the important subject of the tombs.

M. Marcel Aubert's book on Notre-Dame follows the same scheme, but here architecture naturally occupies the chief place. The history and description is admirably written in the clear and scientific fashion which distinguishes the best archaeological work of our neighbours, and M. Aubert tells us what the latest research has discovered of the masters of the work employed at Notre-Dame since the middle of the thirteenth century. Not the least interesting part of the book is the description of the condition of the building after the Revolution and of the extensive works of "restoration," carried out for the most part under the direction of Viollet-le-Duc.

Handbooks to great churches which are worthy of their subjects do not seem hitherto to have been much more common in France than in England. The two books here noticed may be classed with M. Durand's little book on Amiens (a summary of his great work) as among the best of their kind. A series of *Petites Monographies des grands édifices de la France* has also just been commenced under the competent direction of M. Eugène Lefèvre-Pontalis, who has written the first of the series, on Coucy, and a second, by M. René Merlet, on Chartres has also been published.

JOHN BILSON [F.], F.S.A.

WESTMINSTER ABBEY.

The Nave of Westminster. By R. B. Rackham, M.A., of the Community of the Resurrection. Communicated by the Dean of Westminster. From the "Proceedings of the British Academy," Vol. IV. 80. Lond. 1909. Price 5s. net. [Henry Frowde, Oxford University Press, Amen Corner, E.C.]

The architectural history of the abbey church of Westminster falls into four periods: that of the Confessor's church; that of Henry III.'s church, extending westward as far as the rood screen; the completion of the nave, which in the Fabric Rolls is styled the *Novum Opus*, and which occupied some 140 years; and the building of Henry VII.'s chapel.

The planning of the Confessor's church was discussed by Professor Lethaby in the last issue of the JOURNAL. My own views thereon he thinks may be wrong, wherein I agree with him. There is not at present sufficient evidence to establish with certainty either his views or mine. In this matter as in others we have to wait for an authoritative monograph on the important church of Cérisy-la-Forêt, which seems still to be almost wholly unknown to English archaeologists. Only the other day an eminent archaeologist told me that he had been over to Normandy to study its romanesque. On being asked if he had studied Cérisy, he said he had not seen it nor even heard of it. The same was the case with the abbey church of Lessay, which is ribbed all over with twelfth-century vaults, as early, or nearly so, as those of Durham. My own repeated visits to Cérisy have convinced me that it is to it, quite as much as to St. Stephen's Caen, or Bernay, or Jumièges, that we ought to look for the incunabula of our Norman style. As regards documentary evidence also, it is by no means proved that Cérisy is posterior to Jumièges. It was indeed remodelled in part in the twelfth century, but there remain portions of work which seem to me as early as that of Jumièges. As regards the plan of Westminster, I adhere, for the present at any rate, to the conclusions of Mr. Micklethwaite as stated by him in a chapter in Mr. Feasy's book on Westminster, that is to say, with the addition of radiating chapels which Mr. Micklethwaite did not accept.

As for the origin of the design of Henry III.'s church, it is a matter of very great interest and very little importance. Professor Lethaby has such an intimate knowledge of the Abbey as is possessed by no other living man, and he believes that on the above question I am wholly wrong. I am very sorry for it. I would rather have made a convert of him than of anyone. I will not go through the details of my argument here; they are stated elsewhere, and anyone who chooses can compare them with the full statement of the opposite case on pages 78-80 of the last issue of the JOURNAL. But let me say that on this I am utterly unrepentant. I may add that some years ago, having nothing

particular to do in May, and having already seen most of the mediæval architecture in France in mixture, I resolved to have a tour round the churches in the style of the Ile de France and Champagne and no others, thus hoping to get clear in my head the essential characteristics of this the premier style of Gothic architecture. Well, I saw Amiens, Beauvais, Rheims, Troyes, Auxerre, Clermont Ferrand, Limoges, Tours, St. Denis, Narbonne, and many another; and at the end of a rather monotonous month—for to a considerable extent they were but versions of Amiens—I came back to England with my head full of Ile de France and Champagne, and next morning went to Westminster Abbey in great fear and trembling, for I did not think it would stand the test of comparison with the giant minsters which I had been seeing day after day in France. Judge of my surprise, and of my delight, too, to find that it seemed to me—I speak quite honestly and not as a chauvinistic Englishman—more beautiful than anything I had seen in France: in beauty of proportion it vied with any of them, but the open triforium and complex vaulting, which had been grafted by English builders on a French design, gave it a pre-eminence which seemed to me, as it seems still, quite indisputable. The other impression made on me on that occasion—and it was solid and lasting—was how utterly, in spite of English additions and improvements, the church is non-English; to that impression I still adhere. If I may put a modern parallel, suppose the author of the noble design of Liverpool Cathedral should—*absit omen*—be called from us, and Brown, Jones, and Robinson be commissioned to carry out his design; they might substitute cross-ribbed vaults for barrel vaults, they might change the design of the tracery of every window in the cathedral, they might substitute fourteenth-century caps and bases and piers; nevertheless, through all, the design would remain Mr. Scott's. That is just the opinion I formed about Westminster. A practising architect came over from Champagne to see the site and get instructions, or detailed instructions were sent out to him—it does not matter which—and then Henry Westminster, an Englishman, got the order to carry out the design. He carried it out with certain modifications, which in every case seem to me to be improvements. But the primary credit must go to the man who drew out the plan and elevations, and he was a Frenchman.

Now we come to the *Novum Opus*. The history of the completion of Westminster nave seems till this year to have been regarded as a hopeless architectural puzzle. The late Mr. Micklethwaite gave more attention to it than anyone else. But he seems not to have appreciated the great importance of the evidence printed by Mr. Parker in the *Gleanings from Westminster* fifty years ago. This evidence consists of the Fabric Rolls—incomplete here and there—from 1267 to 1416. It was only

necessary to read these and to compare the evidence which they afford with the architectural evidence to get quite an adequate idea of what went on up to 1416. What did go on up to that date, and from that date for a century later, was of a most amazing character, and should be studied by everybody who thinks he knows all about mediæval building construction. He will find that what any sensible modern architect would do was done in the reverse way on every possible occasion. In the first place, the new nave was not built in vertical sections, but in horizontal flakes. The whole of the pillars and arches of the ground story were put up before a yard of triforium was erected. This was done in the reigns of Richard II. and Henry V. The latter also built the whole of the triforium on both sides, working, as I believe, from west to east. Then work stopped; the top of the triforium wall was covered up with thatch and tiles, and next to nothing was done till the reign of Edward IV., when Abbot Milling set at work at last on the clerestory, and built just one bay. Then came Abbot Esteney. In Edward IV.'s reign and in that of Henry VII. he built all the rest of the clerestory. What would one expect next? When the Lady Chapel of 1220 was to be vaulted they took off the roof, put up the vault, and roofed in again. But in the *Novum Opus* they put up the high roof first; this was in 1478. The vault was not commenced till 1482, i.e. they first built the roof, then they built the high vault underneath it. Something of the kind, however, is recorded by Viollet-le-Duc; so that in this matter they were not departing altogether from mediæval practice. But their next procedure was really extraordinary. We have been told by everybody from Viollet-le-Duc to Professor Charles Moore that Gothic construction is an equipoise of thrusts and counter-thrusts, the latter being supplied by the inward pressure of flying-buttresses. According to this accepted theory, the right thing to do next was to build vault and flying-buttresses simultaneously. Otherwise, if they built the vault first it would bulge *out* the clerestory wall; if they built the flying-buttresses first, they would make the clerestory wall bulge *in*. Fortunately they had never heard either of Viollet-le-Duc or Professor Charles Moore, and so they did not bother to build vault and flying-buttresses simultaneously. They actually disbelieved in inward thrusts of the latter, and so they set to work about 1477 and put up the whole of the flying-buttresses before they put up a stone of the vault. And nothing happened! Then at last—clerestory, roof, and flying-buttresses being all in position—they finally put up the high vaults, working, as I believe from the evidence of the heraldry on the bosses, from west to east. For all the later history of the work, as detailed above, except one or two brief statements in Widmore, I am indebted to Mr. Rackham's most valuable and important paper. From 1416 onwards the Fabric

Rolls had remained till now unread. With infinite care and diligence and patience Mr. Rackham has slowly deciphered the crabbed, abbreviated canine Latin of the accounts for the whole of the last century of the *Novum Opus*, and the result appears in his paper. It is a monumental contribution to the history of English mediæval architecture. Its information is all at first hand. I do not know a more solid and substantial and reliable addition to the literature of ancient church building since the great days of Professor Willis.

FRANCIS BOND [H.A.].

CORRESPONDENCE.

WESTMINSTER ABBEY.

To the Editor JOURNAL R.I.B.A.,—

SIR,—In continuation of Prof. W. R. Lethaby's review of Mr. Bond's work on Westminster Abbey, I should like to point out that in one of the lectures delivered by the late George Edmund Street to the students of the Royal Academy in the spring of 1881, subsequently published in 1883 in the "Memoir of G. E. Street, R.A.," by his son, Mr. Arthur E. Street, Mr. Street, speaking of the Abbey, p. 426, states: "Here the evidence of the building itself seems to be conclusive that the King had resolved to build a church after the model of the great French churches, but employed an English architect to plan it, and he made his plan on lines which are distinct and different from those of any French architect." Prof. Lethaby also refers to Willis's opinion "that Lincoln was very French." I remember clearly, however, that the late Mr. J. H. Parker took M. Viollet-le-Duc to see Lincoln Cathedral, and that after a careful inspection he stated he was unable to see any French influence in it, either in design or detail.

R. PHENÉ SPIERS [F.], F.S.A.

THE R.I.B.A. SCALE OF CHARGES.

[JOURNAL 20th November, p. 89.]

To the Editor JOURNAL R.I.B.A.,—

SIR,—Some twenty years ago I acted for a gentleman, who I may as well admit was a member of the Hebrew persuasion, concerning some licensed premises as to dilapidations, as to a licence to sub-lease, and as to proposals for rebuilding and financing the same. Nothing seemed to come out of the transaction, which occupied two years, but litigation, the lessee suing the lessor for damages for breaches of covenant, for refusal to grant licences, &c., and the lessor's architect, who had written some two hundred letters over the matter, suing his client, who declined to tender any sum for the services so rendered. A duel *in petto* was carried on between the architect's solicitors and the solicitors acting for the building owner touching the details of the

architect's charges other than those which had been rendered, the matter coming before the Master and Judge in Chambers, before the Divisional Court, and finally before the Court of Appeal. Now the Court of Appeal ordered that the architect should show details of the whole of the charges, which slightly exceeded one hundred pounds, showing the charge made for every letter written and for every interview which had taken place, which would of course enable the Court to test the validity of the charges made. I mention this incident in connection with the point raised in my last letter concerning charges made by architects for interviews and correspondence, and I revert to it to emphasise the necessity for the Institute to depart and emerge from the language of obscurity and specify definite charges in its Schedule under these heads. A five-shilling unit I have ventured to suggest as a minimum charge in either case.

I once called upon an architect in connection with matters of this kind, and he informed me that if a client wished to know what his charges would be concerning any particular matter his usual method was to forward and enclose a copy of the Institute Schedule of Charges. Now if all difficulties in connection with an architect's charges can be disposed of in this easy—I was going to say lordly—way, then all would be well; but I venture to say that this is only the starting-point of them. I must admit on the whole that the Institute document does hew out *en masse* and in good outline indicate what an architect's charges should be; but inasmuch as a court of law proceeds to investigate an account from an entirely different standpoint, and insists upon knowing to the last detail how the sum charged is made up, then proceeding to detail the charges, the Institute document fails and, unfortunately for the architect relying upon it, breaks down.

Now assuming that a client calls upon an architect and contemplates building operations for the first time in his life, and the Scale of Charges has been placed in his hands, what information would the negative phraseology employed in Paragraphs Nos. 1, 2, and 5 convey to his uninitiated mind? Paragraph 1: The usual remuneration, &c., is "exclusive of measuring and making out extras and omissions." Paragraph 2: This commission does not include the payment for services, &c., "in the measurement and valuation of extras and omissions," the same point being brought out again; and Paragraph 5: "These charges are exclusive of the charge for taking out quantities." He might very well ejaculate, "Well, what on earth do they include?" Instead of proceeding upon positive lines and stating what are the whole of the customary charges of the profession, and if necessary their *raison d'être*, the individual practitioner and the building owner are left to battle them out as best they can.

I am dealing now with these two points: (1) the

methods of obtaining tenders and the costs incidental thereto, and (2) the measuring and valuation of the additions and omissions made to a building in its progress through alterations which suggest themselves to the mind of the architect, or the building owner, or both, as the work proceeds. A short time ago a client requested me to prepare plans for the erection of a building, and at the same time he instructed another architect to do the same. My plans were eventually carried into execution, and the sketches which the other architect prepared and submitted the client also paid for, so as to have the benefit of two sets of ideas upon the same project. But if he had proceeded further and obtained designs by way of a more or less open competition, then he would have paid for the benefit of those additional designs in the shape of two or more premiums for the best. When the contract drawings, details, and specifications have been so far prepared and completed as to enable a contractor to give an estimate for the work to be executed or building to be built, then the building owner, having nominated the contractor, can accept the estimate; but if he proposes to himself that he may benefit by having several contractors to submit tenders for the work, then all costs incidental to obtaining such additional tenders, as in the case of obtaining additional designs, must be borne by him. If the work or building is of such a nature or magnitude as to permit of tenders being made from the contract drawings, details, and specification, then he will pay the costs of printing, lithography, or electrography, &c., of the same as the case may be, or if such be impracticable or inadvisable then the cost of preparing the bills of quantities, $2\frac{1}{2}$ per cent., which charge will be included in the tenders submitted. Now it is just possible that the customary charge of $2\frac{1}{2}$ per cent. may require graduating, and I suggest that for the first £5,000 the charge should be $2\frac{1}{2}$ per cent., for the second £5,000 and *pro rata* 2 per cent., and for the third £5,000 and subsequently $1\frac{1}{2}$ per cent.

Then (2) as to the measuring and valuing of the additions and omissions, the customary charges standing at $1\frac{1}{2}$ per cent. upon the additions and $1\frac{1}{4}$ upon the omissions appear to be well within a reasonable limit. The following case occurred recently. The building owner declined to have any quantities prepared, and tenders were obtained from the lithographed plans, details, and specification. The buildings, amounting to £3,000, were completed, and the usual builder's account, drafted on extravagant lines, being submitted, showed a claim of nearly £1,000 beyond the foregoing figure, when apparently the additions and omissions should have about balanced themselves. It was necessary to instruct a surveyor, who intimated that the liability would be brought home to the building owner if he were duly notified of the appointment. The building owner, however, while benefiting enormously from the services rendered,

repudiated the claim, arguing from the Institute Schedule that it was the duty of the architect both to examine and pass the accounts, and that he could not do so without previously measuring and valuing the work, and the matter only ended under legal pressure.

It is highly necessary, therefore, to escape these triangular duels (and the architect was about to be sued in the latter case) that the Institute should, as soon as may be, set forth in detail the whole of the customary charges of the profession, clearing up those which are not so defined as they might be, and standardising others so requiring.

So to my previous list of five points must be added this, the sixth, and I regret to say that it does not altogether complete the list.—Yours faithfully,
A FELLOW.

ARCHITECTS' REGISTRATION.

68 Aldersgate Street, E.C.: 1st Dec. 1909.

To the Editor JOURNAL R.I.B.A.,—

SIR,—Most members of the Institute will agree, I think, that it is necessary we should become a united profession before we can hope to get a Registration Bill through Parliament; and this being so, in some way or other the Institute and the Society of Architects must work together, or I fear the desired result will not be brought about.

What I would suggest is, now that the by-laws as amended permit of it, that the Society of Architects and all the other outstanding Architectural Societies in the United Kingdom should be admitted as Allied Societies by the R.I.B.A.

We should by this means become a united profession under the Institute, and be able, with every chance of success, to ask Parliament for Registration.—I am, Sir, yours faithfully,

PERCY B. TUBBS [F].

THE LATE HENRY HALL [F].

Mr. Henry Hall, who recently passed away in his eighty-third year, was elected an Associate of the Institute in 1861 and a Fellow in 1878, so that he was one of the oldest members. It is fitting, therefore, that something more than a mere passing notice should be taken of his personality and work. He was born at Wansford, in Lincolnshire, in 1826. He entered the office of Mr. Pilkington, of Bourne, as a pupil in 1843, and on completing his pupilage he came up to London to seek his fortune. He worked for a short time with Mr. Blore, and afterwards joined Mr. Boulnois in Waterloo Place. While in his office he won his first competitions for schools at Horsington, in Somerset, and also for a chapel and schools at Appleton-le-Moor, Yorks. Although he was offered a partnership by Mr. Boulnois he

decided to commence practice on his own account, which he did in Duke Street, Adelphi. About this time he was one of a small coterie of young enthusiasts who used to meet at Lyon's Inn Hall for mutual improvement. Amongst these were G. Rowe Clarke, Irvine, Allom, Butcher, Wigley, and, if I mistake not, Thos. M. Rickman. In 1868 he married the only daughter of Captain Edwin Cooke, R.N., and removed to Bloomsbury Place, but soon after established himself at 19 Doughty Street, Mecklenburgh Square, where he remained for over thirty-six years, until he retired from active life in 1905 and went to live at Stroud Green.

He was tremendously hard-working and industrious, and succeeded in building up a large and comfortable practice, mostly in the country, and chiefly in Somerset and Dorset. The love for competitions never seems to have left him from his early successes on to a late period. Working early and late at these he was always optimistic, and non-success in one only spurred him on to success in another. He joined in the great competition for the proposed Government offices in 1882-83, and obtained a place amongst the nine selected ones to compete in the final. Shortly afterwards, in conjunction with the writer, he went in for the Glasgow City Hall Competition, when we succeeded in obtaining the second premium and place out of 116 competitors, the late Mr. William Young being selected by a majority of one vote. The same year Mr. Hall competed for the Birkenhead Town Hall, in which he also obtained second place. It was very disappointing to come so near to success in so many important works and just miss the prize, but who of us cannot sympathise with him in this position? In smaller competitions, however, he was eminently successful.

In 1891 he was practically selected for the position of Hon. Diocesan Architect for the Diocese of Bath and Wells, for which his long experience and knowledge of ecclesiastical work eminently fitted him, but being at this time sixty-five years of age a younger man was ultimately chosen. In 1870 he became a member of the Somerset Archaeological Society, and in 1899 was made a life member of the St. Paul's Ecclesiological Society.

In appearance he was not unlike the late Lord Salisbury both in features and build, and in travelling he was often mistaken for his illustrious double.

It is not given to everyone to be a star of the first magnitude, but as a lesser light Mr. Hall shone with a steady and clear effulgence. He stood for the upholding of the best traditions of the profession, never stooping to anything unworthy, always the soul of honour and absolute integrity; in a word, he was a "fine old English gentleman." By nature modest and retiring and shrinking from publicity, he never took a very active share in

the work of the Institute, but he was up to the last deeply interested in its welfare and prosperity; and the Architects' Benevolent Society he had specially at heart. In his younger days he was a keen member of the Artists' Corps. His professional duties did not absorb all his powers. He was a valued member of the old Vestry of St. Pancras, and was elected on the first Borough Council, from which he resigned only three years ago; and in connection with St. Bartholomew's Church, Gray's Inn Road, and Christ Church, Woburn Place, his help and advice were greatly appreciated.

Sherborne; new chancel, Heigham; new chancel, Poynton, Sherborne; Bishop's Caundle, Wyke Regis Church; Tattingstone Parish Church, Ipswich; Christ Church, Woburn Square.

Schools.—Cheltenham Grammar School; West Hill Schools, Dartford, and Boys' School, East Hill, Dartford; Cheltenham; Sandford Orcas, North Cadbury; High School, Willesden; Kingsbury Schools, Langport; Milborne Port Schools; Horsington, Wincanton; Queen's Camel, Castle Cary; schools and teachers' houses, Sherborne; National Schools, Salisbury; schools and chapel, Lastingham, Yorks.

Mansions and Houses.—Restoration of "Trafalgar" for Earl Nelson; restoration of "Hestercombe" for the late



THE LATE HENRY HALL.

He was a generous but most unostentatious giver, and many will miss his kindly help. On the 22nd October last he was laid to rest in St. Pancras Cemetery, Finchley.

The following is not a complete list of his works, but only so far as I can formulate them:—

New Churches.—All Saints', Merstham; Holy Trinity, Dorchester; Cemetery Chapel, &c., Weymouth; Cemetery Chapel and Lodge, Bridport; Congregational Church, Ashford.

Restorations.—Sandford Orcas; Maperton, Wincanton; St. Catherine's Montacute; Seavington St. Mary's, Shetley; Milborne Port, for Sir E. Medleycott; West Leake, for the late Lord Belper; South Cadbury; Castle Cary; Stourton Caundle, Dorset, and Brewham Church, Rimpton, near

Lord Portman; house for Col. Morgan, Sunbury; restoration of Manor House, Sandford Orcas; vicarage, Milborne Port; alterations to rectory, Compton-cum-Blackford; additions to South Walk House, Dorchester; rectory, Haselbury Bryan, Blandford; rectory, Evershot; additions and alterations to rectory, Horsington, and to Kingsdon House, Taunton; cottages at Ockley, Dorking.

Banks.—Head offices, Wilts and Dorset Banking Company, Salisbury, and many of their branches; Pinckney's Bank, Salisbury.

Hospitals.—Patrick Stead Hospital, Halesworth, Suffolk.

Municipal Buildings.—Corn Exchange and Market House, Dorchester; (in conjunction with Mr. Blair), Highgate Public Library.

ANDREW T. TAYLOR [F.], L.C.C.

27 Nov. 1909.



9 CONDUIT STREET, LONDON, W., 4th December 1909.

CHRONICLE.

THE BUSINESS GENERAL MEETING.

On the agenda at the Business Meeting last Monday, following the election of members, were notices of motion by (1) Mr. Wm. Woodward [F.], (2) Mr. G. A. T. Middleton [A.], (3) Mr. Edward Greenop [F.]. Mr. Woodward not having arrived when this part of the proceedings was reached, the Chairman, Mr. James S. Gibson, *Vice-President*, called upon Mr. Middleton.

Mr. Middleton's Motions: Architects' Registration.

- (1) To move that reporters shall be admitted to the meeting.
- (2) To introduce to the consideration of the Institute a suggested Registration Bill for Architects, and to move its adoption by the Institute clause by clause.

MR. MIDDLETON, rising at the Chairman's call, said: I very much regret Mr. Woodward's absence, but it happens that my first motion is much the same as one of Mr. Woodward's, and if you will allow me I should like to take it, in the hope that when it is disposed of Mr. Woodward may be here to proceed with his motions. My first motion is, "That reporters shall be admitted to this meeting;" but I believe Mr. Woodward had desired to raise the question whether it would not be desirable for reporters to be admitted generally to the Business Meetings, as they are to the Ordinary Meetings of the Institute. I was speaking to Mr. Woodward upon the matter this morning, and his view, I believe, is that a great many things transpire here which are of interest outside the walls of the Institute, and that where there are perfectly private matters to discuss it would be quite competent for the Chairman or any other member to ask the reporters to be silent about it; and so generally it might be understood if reporters were admitted here. I had not thought of raising the general question as he has done, but having something to say myself, that I wish to be reported, this evening, I was going to move that reporters be admitted on this particular occasion. I believe that Mr. Woodward has remarks to make presently which he would like to have reported, and so, Sir, I beg to move that reporters be admitted to this meeting.

The motion not finding a seconder, the Chairman asked Mr. Middleton to proceed with his second motion.

MR. MIDDLETON: Since I gave notice of this motion I have received an intimation from the Secretary that a committee had been appointed by the Council to consider the drafting of a Registration Bill. My position consequently is very much easier than it might otherwise have

been. For a very long period I and others with me have been fighting for the principle of registration. That principle having been conceded, the only question now is how best to carry it into effect—best for the Institute, best for the profession at large. What I propose to do is to give my views, and then ask a gentleman who has come up from Plymouth with the idea of seconding the proposition that I had in my mind, to speak after me. My suggestions for the Bill I should like to hand over to the Committee which has been formed. On the present occasion I will not press even the preamble to a division, or move any resolution at all. I should not have spoken here but that I hope to produce something which has one or two new points in it; and I may say I speak entirely as an Institute man. Members are aware that I am a member of the Council of the Society of Architects, which body has had a Bill in hand for a long period; but the proposals I have to make are such as in my opinion could not have properly come from that Society. They would have been impertinent from them. Therefore I propose it as an Institute measure. Perhaps I may say in passing that I have got into considerable hot water at the Society by moving here to-night, it being held by certain gentlemen in a prominent position there that it is inconsistent with my position on that Council to produce anything at the Institute upon registration without first consulting them. I hold a different opinion; I should certainly have consulted them if it had been a measure which could possibly have come from them. Perhaps a little of the history of the measure as I see it may be interesting to some here, for it is not all who can carry their minds back to the opening of this subject. So far as I personally am concerned, it began with a letter which I contributed to the *Building News*, I believe, of 11th April 1884, some twenty-five years ago, during the correspondence which eventuated in the formation of the Society of Architects, when I threw out a hint that registration within the Institute, which would bring every practising man into the Institute, was a desirable thing. I became the first secretary of that Society, and it was some time before the policy of registration was officially taken up there; but eventually a conference was called and a Bill was drafted by Mr. Robert Walker, of Cork, and presented in the House of Commons in 1899 by Colonel Duncan. That Bill unfortunately included engineers and surveyors within its scope, and it was defeated largely on the opposition of those two bodies. It gained a second reading and was withdrawn, and a new Bill was drafted, the Bill which, with alterations from time to time, has been produced, and is well known as the Society of Architects' Bill. It has been in existence for something like twenty years. Finding that there was no chance in the House, we started a certain amount of missionary work, and it was gradually borne in upon us, and we were told plainly by many members of Parliament, that desirable as any measure may be which is in any class interest, Parliament would not grant that measure or pass it until a distinct majority, a practical unanimity of opinion, exists upon the part of the class most interested.

MR. JOHN SLATER [F.]: I rise to a point of order. The notice Mr. Middleton has given is to introduce to the consideration of the Institute a suggested Registration Bill for architects, and to move its adoption by the Institute clause by clause. I understand his preliminary remarks to indicate that he is not going to move that resolution at all but another one, and I think he ought to tell us what that resolution is before he speaks to it.

THE CHAIRMAN said he understood Mr. Middleton to be speaking to the introduction of the Bill, and ruled that he should proceed.

MR. MIDDLETON: It was borne in upon us that we must first get the generality of the profession on our side. Coming to more recent history, we arrive at the formation at the Institute of a committee to consider the matter and

report upon the whole question. Their proposals resulted in a new Charter and new By-laws all tending towards some measure of registration. The Charter and By-laws have been adopted, and we are now on the eve of a measure of some sort. *The Builder* has taken the trouble to ascertain the general opinion of the profession on the matter, and of those who answered the postcard issued by *The Builder* I think there is a majority of eight to one in favour of registration. Of course, the general view has been that any measure that is likely to pass must come from the Institute. I have been on the Society's Registration Bill Committee from the beginning, and I should like to pay a tribute of respect to certain old friends of mine who in this long fight have gone over to the majority. I would mention particularly Messrs. Hugh Roumieu Gough, Herbert Gribble, Charles Seth-Smith, Edgar Farman, Silvanus Trevail, and Frank Vallance. The Bill which I have drafted follows very largely the wording of the old Society's Bill, but with an entirely new meaning. That wording was so carefully devised that in many respects it would be difficult to improve upon it, and it would be folly not to take it as the groundwork for anything that might follow; but I have altered its sequence for one thing, and have adopted the sequence of the recent Act passed in the Transvaal. As I am intending to hand the Bill over to you, there is no need to go into the exact wording, but I have brought in what I may call the deterrent clauses at the beginning as they are in the Transvaal Bill. These denote what unregistered persons are not permitted to do—for instance, not to use the title of an architect, and defining the meaning of the word "architect" in that connection. Then forbidding the recovery of charges for architectural work by any but those who are on the Register. Here there is a point that has given an enormous amount of trouble—how to deal with the case of those who put up an entire house, and charge for the house, and include in it the charge for architectural work. I believe it is a matter that has affected a great number. I did not see for a long while how this was to be met, but I have attempted to draft a clause which I hope will meet what has been a growing evil for some considerable time. I have adopted the Society's clause about corporation appointments, that any appointment of an architect to a corporation should be held only by a registered man. Then comes the question of certificates. The Society's Bill had a clause which made it essential that any certificates issued by an architect under any Act of Parliament should not be capable of being enforced unless they were issued by a registered man. I have tried to go a little further and include ordinary certificates to the builder, so that there shall be no certificates for payment issued for building work except by an architect on the Register. After these deterrent clauses, which of course carry penalties, come the machinery clauses. In this respect there seem to be two distinct propositions, two distinct ideas, which it was possible to follow. There is the old idea of the Society's Bill of appointing a Registering Council who should be pre-eminent in almost every matter, appointed partly by the Institute and partly by this, that, and the other body, partly by the Privy Council, and partly by a general vote of all registered men, and that the Institute should play a decidedly inferior part by having nothing else to do with the business beyond the conduct of examinations. There was the opposite course possible: to make the Institute pre-eminent and let it do everything; to enable it to register, to turn men off the roll as well as to admit them to the roll, to carry on the examinations without any supervision, to do everything in fact. I have thought a great deal over this, and it seems to me that a combination of the two would probably best meet the case. The Council of the Institute is elected annually, and it does not seem to me that that is a sufficiently permanent tenure of office for a body which should have control of the

Register. Further than that, it seems to be generally conceded that in all matters an Upper and Lower House is desirable; and generally, when giving the Institute very large powers of investigating all cases of professional misconduct on the part of registered men, very large powers in the way of examination, and of course all its present powers, it would be necessary to still appoint something like an Architects' Council, to take the same place as is occupied by the General Medical Council in Medicine, as a kind of Upper House. It must be remembered, too, that as the Privy Council is already represented on the Councils of other great professions they would certainly ask to be represented on the Council of the Architects. That would be a thing which it would be impossible to refuse, and it is very much better to introduce it and authorise it at once, and to appoint a comparatively small General Council, to be appointed largely from here, partly by the Privy Council, partly by the Institute Council, and partly, perhaps, by the Registered practitioners generally; the General Council to have the power of admission to the Register on hearing from the Institute that the candidates are the right men, and to have the last voice in removals; that cases of professional misconduct should be investigated here by the Institute and reported to the General Council before being carried into effect. I have taken some trouble to devise these clauses. Then under the head of machinery there are certain sections dealing with the appointment of the Registrar. If this Institute should become the General Council, of course the Secretary would become the Registrar. If my ideas are carried out there would not necessarily be a distinct Registrar, for there is no compulsion in the matter of appointment, but possibly there might be a separate Registrar for the General Council. Now I come to the point as to who should be admitted to the first Register and how they should be admitted. It is here where my suggestion is so largely differentiated from anything that has come before. My suggestion is that there should be four classes: Fellows as they stand; Associates as they stand. Then another class styled Members, who should comprise the members of the Society of Architects and the professional members of all the Allied Societies. This class should have the same privileges as Associates in every respect, but should be called M.R.I.B.A., instead of A.R.I.B.A., just the distinction of a letter. As I dare say most of you recognise, there are a considerable number of men who are very greatly objecting to be admitted into the Licentiate Class as it is now—men who hold good practices and good positions, and who would if they became Licentiates be in a lower position than some of their own young assistants and former pupils. They object to that, and it is a reasonable objection. The Society of Architects, too, has taken so large a part in this matter from the earliest time to the present, that I think all reasonable men will say that they deserve some sort of preferential treatment. They are a large body, numbering a total of over a thousand, and some 700 of them are men in good practice and responsible architects, with a certain amount of Parliamentary influence. I think these men would want something better than a general inclusion. Then there would come the Licentiate Class, and into that class, I should say, might compulsorily be admitted—if they are to be allowed to practise in future—all men who have a certain time qualification. What that time qualification might be is a matter that is open to discussion. As I have drawn it, I have taken the old Society's wording; but I think it over severe. I have taken six years of definite practice, or twelve years as pupil and assistant or practitioner. That would sweep into the Institute in one class or another every man who has a just claim to be allowed to earn his living by the practice of architecture in the future. Then what happens afterwards? There is a short period given for this first inclusion on the Register. After that no more Members, no more Licentiates, but every man who intends to practise

architecture, before he is permitted to do so, must join the Institute as an Associate much under the present conditions; with a certain period of articles or school training necessary in advance, and then with certain examinations practically as they are now and increasing in severity as time went on. Many of us think that the present Associates' examination is not too high a qualification, and that it might well be raised in time to come. Another section, including a considerable number of clauses, I have taken almost *en bloc* from the Society's Bill. This deals with foreign and colonial practitioners, providing for mutual facilities for architectural registration between foreign States and certain great colonies and ourselves: the possibility of a man passing an examination here and being allowed to practise there, and a man passing a certain examination there and being allowed to practise here—reciprocation between one and another. I should think there must also be something which would ameliorate our Associates' examination in the case of those who are intending to practise not here but elsewhere. I may instance a case that I remember of a man practising in Burma who found it very difficult, just coming over to England, to pass in English sanitation. Of course it did not matter in the least—he might very well be exempted in sanitation under those circumstances, for there is no sanitary drainage at all, as we understand it, in Burma. Such exceptional cases would have to be met and some permissive clause introduced. I do not wish to press anything to a division to-night because I think there is a great deal in any measure or any suggestions which must be considered in detail, not necessarily by the whole Institute, but firstly almost essentially by a committee. I therefore should like to hand over the Bill as I have it here to the Committee which is now sitting; but I should hope that that Committee will see its way to joining hands, as it were, with the Society, so that there should not be eventually two Registration Bills before the House of Commons at the same time. I consider myself free to speak like this, because the Society has asked me to say that I am speaking for myself, and not for them. I should also like that Mr. Thornely, who has kindly come from Plymouth to second the adoption of the preamble, should now be allowed to speak.

Mr. H. L. THORNELY [F.], of Plymouth: Mr. Chairman and Gentlemen, as this is my first appearance at headquarters I venture to think that, for that reason alone, I may rely on your kind indulgence. I have come, however, specially from Plymouth to address a few words to you to-night because I am keenly alive, as I believe the provinces are keenly alive, to the necessity of some form of registration. Mr. Middleton has so carefully explained to you his proposals as to the form that Bill should take that I do not intend to enter into them in detail. Suffice it to say that I am earnestly of opinion that a measure framed generally, I do not say in every detail, but framed generally on the lines he proposes, would receive the strong support, not only of the whole of our Allied Societies, but of practically every individual architect in the provinces. In saying that I am not speaking without some knowledge of my facts. My early training in the North and some years of practice in the South have given me an opportunity of keeping in close touch with a number of professional friends in these and neighbouring centres and of learning their views. Last winter I had the privilege of addressing the Liverpool Architectural Society on this important question of registration, and I was deeply struck and impressed by the general trend of the discussion that followed. Not one of the speakers—and they included many of the leading practitioners in Liverpool, members of this Institute as well—not one of the speakers seemed to have any objection to raise to such a proposal. The only difference of opinion seemed to be as to whether the Bill should be introduced by this Institute or by an

outside body. The general verdict certainly seemed to be in favour of a measure framed by our Council and supported by the general body of members. In those sentiments I heartily agree. I do not believe that those views are the views of Liverpool alone; I believe they would be found to express the opinion of all our Allied Societies. I have given you, so far, what I may call the provincial point of view on this question, but I am not quite sure that it is not the London view as well. At any rate, *The Builder*, as you know, a few months ago instituted a plebiscite on this important question. I was not surprised at the result of the voting, which showed an overwhelming majority in favour of registration; but I was almost surprised to find that the London vote practically showed a similar return. I venture to think that if that vote can be taken as showing the London feeling in the matter, they are as much Registrationists as we are in the provinces. Now whether we hail from town or country, let me try to give you one or two reasons why we Registrationists consider this Bill a necessity. We ask for it chiefly for two reasons: in the interest of professional control, and of a higher standard of professional education. I know very well that the large majority of those in practice to-day—a very large majority indeed—are imbued with a proper sense of what is right, and carry out day by day the recognised canons of professional etiquette; but, on the other hand, we possess a section who can only be controlled, I am sorry to say, by law. I do not know whether you possess these men in London, but unfortunately we do in the provinces. I can tell you of an authentic case—I can quote chapter and verse, if it will serve any good purpose—where an architect had been called in by a committee for their new church and schools. His sketch plans had been approved, his approximate estimate had been sanctioned, and he had received instructions to prepare working drawings. At a much later stage, when these drawings were in the quantity surveyor's hands, another architect obtained the ear of the committee, and he told them they were not getting sufficient for their money; if they would only entrust him with the work he would give them an angle-turret and an additional classroom. I believe the bait he dangled before them was an angle turret and an additional classroom. At any rate they swallowed it. The committee had some sort of a conscience, because they came to their first choice and said, "What are we to do? We want to do the best for our money. We are told we ought to have an angle-turret and another classroom. May we ask you to provide it for us with the funds we have authorised you to spend?" And they were much grieved when the architect said he could do nothing of the sort. So what could this poor committee do but pay him off?—and paid off he was. I could tell you of another case where a man in a very large provincial city is to-day engaged in carrying out professional work at practically half the rates that this Institute recognises as proper payment. And not only this, but I have been told—I will not vouch for its accuracy, but I have been told that he includes the quantities as well. Whether that is so or not, I do know that he has actually been able to come before public bodies, and even show them when another man had been first retained into the bargain, that by going to him the amount of money they would save would be considerable. When this argument is brought forward in a philanthropic spirit, I venture to say it is a very powerful one, but I also say it is time that such things should be controlled. I believe registration would do it, because if every architect were a registered practitioner he would know that such courses of action would render him liable to be struck off the rolls. Moreover, as Mr. Middleton says, he could not recover his fees in any court of law. I venture to think that this might at least prove a powerful argument. Again, ought we not also to have some further control over public competitions? I got hold of a set of conditions the other day

or by no means a small building. Of course there was no assessor, and of course they wanted very much more for their money than it could possibly provide. These facts did not surprise me; but I was almost surprised to find that although they did not propose to appoint a clerk of the works the architect was to give adequate supervision to it. I take it that that means, when translated into plain English, that the architect is to pay the clerk of the works' salary himself. Is it not time that such people should be controlled by law? Certainly if we had a Registration Act it would be possible to prevent any registered practitioner from entering into these competitions, and such competition promoters would, like Othello, find their occupation gone because they would not be able to obtain a solitary competitor. But let me turn for a moment to the side of education. We are told that a Registration Bill must at once fall to the ground, because any measure of compulsory examination would have to be of a very low standard indeed. I cannot agree with that. Does that apply to-day, for instance, in the Army, the Navy, and the Church, the Law, or even Medicine? And if that is so, why should Architecture stand alone? And even if it was a reasonable argument a few years ago, is it so to-day? I venture to think that the various schools that have sprung into existence of recent years have put the whole matter of architectural education on an entirely different basis. A youth who has taken his two years' course and had three years subsequently in an office is in a much stronger position to face a stringent and searching examination than the student who has only served four or five years in an office in the ordinary way. I also believe that this Bill is bound to raise the general standard of education. We must all of us know men who, if they had been forced to take an examination at an early stage of their career, would have been better men and be doing better work to-day by reason of the study that such an examination would have enforced. There are many other reasons that I could give you; but time is short, and I do not intend to trouble you with them. Suffice it to say that I believe in such a measure heart and soul, and I believe that all in the provinces agree with me. I would ask our Council to give such a measure their earnest and careful consideration, because in doing so I believe they will be acting for the welfare of our great profession generally.

Mr. H. HEATHCOTE STATHAM [F.]: I should just like to remind Mr. Thornely of one point which seems to be overlooked. He remarked that in our *plébiscite* the proportion of architects in London in favour of registration was the same as that in the provinces. So it was. I may say that the proportion was very much what I expected; but all those gentlemen who use that argument forget that there is something else than counting by numbers, and if Mr. Thornely will refer to the names of those in London who have voted against registration, he will find that those against it include, I think, every one of those whom we regard as the most eminent and famous architects of the day. That is not a point to be overlooked; it is not a question merely of numbers.

THE CHAIRMAN: I take it, Mr. Middleton, that you do not propose to make any motion, but you are quite willing to hand your proposed Bill to the Council of the Institute for its consideration.

Mr. MIDDLETON assented, and handed the document to the Secretary.

THE CHAIRMAN: I have no doubt the Council will take every opportunity of considering it.

Mr. GEORGE T. BROWN [F.], President of the Northern Architectural Association: I should like to say a word or two. I represent one of the Allied Societies, and I do not think as a Society we are in any way behind the last speaker in supporting registration, but I wish to dissociate my Society entirely from the action taken by Mr. Middleton and his seconder to-night. We are quite satisfied with the

action which has been already taken by the Institute. The question of this Registration Bill has been a vexed one for a very considerable time. At first the prevalent feeling appeared to be against registration, but by dint of continual insistence it became evident that a majority of practitioners, particularly in the provinces, were desirous that something of the sort should be done, and I think that the Institute Council by the steps they have already taken, first of all by the new Charter and the revision of the By-laws, and the promise that a Registration Bill, when the By-laws have received the consent of the Privy Council, should be produced and followed up, have quite satisfied the majority, certainly of my Society, that the Council of the Institute are taking the step best calculated to unite all the conflicting elements with regard to registration, so as ultimately to achieve the object we all have at heart. I feel that Mr. Middleton has been rather lacking in loyalty to the Council of the Institute in taking the step he has to-night. This is a matter which it is very desirable should be left entirely in the hands of the Council of the Institute, and of the Committee they have appointed for the purpose of its consideration.

Mr. GEORGE HUBBARD, F.S.A. [F.]: I think, Sir, in fairness to Mr. Middleton, it should be remembered that he brought forward these suggestions before he was aware that a Committee had been appointed, and we ought to be very grateful to him for the enormous trouble he has taken.

The Institute Schedule of Charges: Mr. Greenop's Motion.

To call attention to the unsatisfactory position of the present Institute Schedule of Charges, and its inadequate provisions for many of the circumstances arising in daily practice, and propose a Resolution.

Mr. EDWARD GREENOP [A.], rising at the invitation of the Chairman, said that since he had put down this motion he had heard that the Council had some intention of revising the Institute Scale of Charges. If the Chairman were at liberty to give him any information on the point, it might shorten what he had to say.

THE CHAIRMAN replied that no Committee had been appointed, but if Mr. Greenop would bring forward his resolution, the matter would receive the consideration of the Council at an early date.

Mr. GREENOP: The subject I wish to put before the Institute is that of the Schedule of Charges, or, as I think it is described in the publication, "The Professional Practice as to the Charges of Architects." It may be known to most of us that there has been a great deal of dissatisfaction expressed during the last few years with the authorised scale of charges, more particularly with regard to its wording. That dissatisfaction has found expression in the correspondence columns of our JOURNAL and also in the professional Press. By a mere coincidence, the day after I gave in my notice a leading article on the subject appeared in *The Builder*. I do not propose to go into any details as to the shortcomings of the Schedule; that can be dealt with elsewhere. I should like to say, however, that there has been since the last revision in 1898 an attempt to revise the Schedule. Shortly after the somewhat famous case of *Gibbon v. Pease*, which ended somewhat disastrously for us as regards the ownership of drawings, it was suggested by the Council that some good might possibly be done by dealing with that hardship under the Schedule of Charges by altering the phraseology, and it was remitted to a Standing Committee with that object with a very narrow and cautious reference. The Committee did take some trouble and issued a report, making some slight amendments, and dealing with the question of ownership of drawings. That report was sent in now nearly four years ago, and we are still awaiting a reply! I do not suggest that it was sheer

obstinacy or forgetfulness; I allude to it because the reason why it was shelved is well known. The great argument advanced against revision of the Schedule has been that any attempt to amend it would be to impair, if not to entirely destroy, its value as a precedent in a court of law. Now, first of all, its value as a precedent in a court of law seems to be very doubtful. As we know, judges never lose an opportunity of saying that they are not bound, and see no reason why they should be bound, by a scale drawn up by architects themselves for their own benefit, and that they will award such charges and fees to the architect in disputed cases as they think reasonable. I take it that the effect of that is that they do not attach any value to that document by reason of its age. As a matter of fact, having been revised so late as 1898 it is only eleven years old, and can hardly claim the merit of antiquity. In the first place, I do not understand that that scale was ever drawn up by the Institute at all. We have a practice of alluding to it as the Institute scale of charges, but I find, on reference to the first Schedule of 1872, that it is described as a Schedule sanctioned by the Institute. It is, I think, merely a record of what the persons who drew that document up in 1872 found to be the custom and practice among architects generally. They made merely a record, and it is nothing more than a record. The only value, therefore, that the present document has in a court of law is its general use by the profession, so much so that if we can conceive that we drew up an entirely new Schedule to-morrow, and by some magic wand we could say six months hence that every architect in practice in the kingdom had used it and not departed from it, that would be of far more weight in a court of law than the present scale, or any other scale a hundred years old. It seems to me, therefore, that we have been rather under a misconception in thinking that this is a thing the value of which would be impaired by any kind of reform. The one great fallacy to my mind is that that argument was equally good in 1898 when the scale was revised, but it does not seem to have had any weight then. It would be equally good in another eleven years' time, or another fifty or a hundred years' time: in other words, having once made a Schedule you are for ever precluded from altering it, however inapplicable it may become from time to time by alterations in our circumstances. I do not propose to go into any details. It has been suggested that the actual scale itself of 5 per cent. should be increased. It has been seriously suggested by one of our members in the JOURNAL that we should be paid 6 per cent. instead of 5 for general work. Of course, we would all like that, but personally I think it would be a great mistake, and I am going to propose what may sound a very revolutionary change. I am going to propose, not an alteration of the percentage, but an alteration of the basis on which it is charged. Now we know perfectly well we do not get 5 per cent.; it is only a theoretical 5 per cent. In practice we never get it. Five or six years ago you might safely have said that when the lowest tender came out at £2,000 it was a fair price for the job. Now it is nothing of the kind. We know that now for that same work we could get a tender for £1,500. In other words in place of £100, being 5 per cent. on £2,000, we now get £75, being 5 per cent. on £1,500, for the same amount of work, or less than 4 per cent. That is not a fancy argument, it is what we know really happens. To my mind the basis on which the 5 per cent. ought originally to have been charged, and should now be charged is the mean between the highest and the lowest tender. That may sound a very revolutionary alteration, but the more you think of it the more I think you will see that it has no solid objection whichever way you look at it. It is obvious that at the present time the fair price for a job is the mean between the highest and the lowest tender. We know that in most cases builders are taking work without any profit

and in some cases at a loss, to keep their shops going. I think that is worthy of consideration when this matter comes, as I hope it will, before a Committee. What I want to press upon the meeting is that a grievance exists, and now that we are getting our new Charter, we should not let it stand still, but we should try to do something, even if we fail. I do not think that this matter should go, if I may say so, before a Standing Committee, because that would mean that it would be dealt with perhaps once a month, and with other matters, and would hang over a long time. I think that the grievance is really urgent, and I would suggest, therefore, that a special committee be appointed to deal with it; and I will put my motion in those terms. As a matter of fact, I have not asked anybody to second my motion. I have purposely not done so, because I feel that I would like it to stand on its own merits, and if it is worth nothing I would rather that nobody seconds it and that it should fall to the ground. I have only now to read the resolution, which is as follows: "That in view of the inadequacy, ambiguities, and deficiencies of the publication issued by the Institute entitled 'The Professional Practice as to the Charges of Architects,' it be an instruction to the Council to appoint at once a Special Committee with a mandate to prepare a circular letter for issue to all Fellows and Associates inviting statements of any difficulties they may have met with in its use and suggestions for amendments. Further, that the replies when received be referred by the Council to the Committee for thorough investigation and report at an early date."

Mr. W. H. ATKIN BERRY [F.]: Although I cannot share all the views and arguments that Mr. Greenop has so ably brought before us, I do feel that this question should be investigated and very carefully considered at this period. I have therefore very great pleasure in seconding the motion for the appointment of a Special Committee to inquire into it.

Mr. G. E. NIELD [F.]: Before the motion is put I should like to give my experience with regard to the Schedule of Charges. Mr. Greenop says that the document is comparatively unknown. That has not been my experience. I remember seven years ago a Chancery action in which I was engaged, involving a series of actions in which the charges were somewhat considerable. My account was a matter of about £450, and I was directed to appear before the taxing master. I objected very strongly to do so, but I was persuaded, and when I went I took with me the Institute Schedule. I showed the document to the taxing master, and he said he was very pleased to see it; he had heard a great deal of it, and where could he get a copy? I gave him a copy, and the result was very satisfactory to myself. Then with regard to the judges, there is no telling what the judges of the High Court will do. In justification of this statement let me add that a High Court judge made a special order that my plans were not to be paid for, not because their accuracy was challenged, for he and the jury used them throughout the trial, but wholly because (as he stated) the scale was larger than he considered convenient. I have much pleasure in supporting Mr. Greenop.

Mr. W. HENRY WHITE [F.]: I quite appreciate and fully endorse what Mr. Greenop has said. Mr. Greenop remarked that he did not wish to go into details, but I do not think he mentioned what might appeal to us as a reason why these charges ought to be increased; that is to say, you want to consider now, not the amount of work that an architect had to do when this scale of charges first came into vogue; but what is the work that the architect has now to do under the same scale. If you take that into consideration, and the Committee see whether they can ascertain from others besides themselves the amount of work involved, and the actual cost of production compared with the amount received, it will not take them very

long to come to the conclusion that the profession of architect is the worst paid of any of the professions.

Mr. ALAN E. MUNBY, M.A. Cantab. [A.]: May I say that I think the whole subject is very much bound up with the question of registration, and if we are going to have a Registration Bill, surely it would be much better to deal with a question like this after we get registration than before. It is a matter that is going to raise various issues. There is the question, for instance, of the legitimacy of professional fees in connection with the services of specialists, which is full of complexity. I doubt very much whether the Institute at the present time is in a position to consider the revision of our scale satisfactorily, and I should have thought it would have been very much wiser to take up the question after registration, now so imminent, is achieved.

Mr. C. R. GUY HALL [F.]: I wish to support the motion of Mr. Greenop, and I should like to know whether the Institute has any intention of applying to Parliament to legalise the charges of architects.

THE CHAIRMAN: That I cannot say.

Mr. GUY HALL: I fancy that I saw a statement in the JOURNAL some time ago that the Institute had such an intention. If so, under the Solicitors Act of 1881, the general law, it is necessary to detail the whole of the charges. I will read you the last clause:

"In ordinary cases to every day of not less than seven hours employed on business or in travelling, £5 5s.

"Where a less time than seven hours is so employed, per hour, 15s.

"In extraordinary cases the Taxing Master may increase or diminish the above allowance, if for any special reasons he shall think fit."

By Clause 8 (1) "A Solicitor may enter into and make a special contract with a client as to his charges."

If the Institute has the intention of going to Parliament for these powers, I think we ought to detail those charges so as to put them in the Bill.

Mr. J. DOUGLASS MATHEWS [F.]: With reference to Mr. Greenop's remarks as to the Institute Schedule of 1872 being only a sanction of the Institute, I may say as secretary to a special committee appointed by this Institute at the time that the Schedule was drawn up as a basis of charges, it was very fully considered before it received the sanction of the Institute. It was sent to the several Architectural Societies in the Kingdom (as at that time they were not allied to the Institute), and at a Conference of these Societies with the Institute the Schedule was adopted and accepted as a scale of fair and legitimate charges by architects. This may be a matter of historical interest if not of value.

Mr. H. A. SATCHELL [F.]: I should like to support Mr. Greenop's motion, because after four years of hard work I know he feels keenly that some special whip-up is required. A Registration Bill is on the tapis. When it is going to come off the tapis may be a question of some years. The Institute moves very surely, but sometimes rather slowly. I have the honour to follow Mr. Greenop in the office that he recently held, and questions are continually coming before us from all parts of the country as to what are the proper charges for various services, which shows obviously that among the profession at large there is very great doubt, even among those who desire fairly to base their charges on the Schedule.

Mr. J. J. BURNET, A.R.S.A. [F.]: I cannot listen to the speeches made to-night without asking, What is there in the profession of an architect that relieves him from the ordinary commercial provisions of the market? Our fees may not be adequate for the labour given, but do they not constitute the client's measure of the worth of that labour to him? If the public do not appreciate it correctly, may it not be through ignorance of the real purpose and value of our services, not as individuals, but as a profession. Would we not therefore be better employed as a body in

discussing how to inform the public regarding the nature of these services and the means to be adopted to increase public appreciation of our art, than in discussing tables of fees which we know even if they are paid will in some cases only make men wealthy, and in the best of cases, even if doubled, could not represent the artistic value of the work done? After all, though the labour of making plans may be paid, under a system if you desire it, the plans do not of themselves transform or constitute the work they represent a piece of architecture. Is it not a fact that we can and must learn to make our own clients before we can even pretend to make our own fees? Personally, I have always thought we should be free, like other professional men, to make our own contracts.

THE CHAIRMAN: Before the Meeting votes on this motion, with the spirit of which I am in entire sympathy, I would like to point out that on reading the resolution the meaning it conveys to me is that you have restricted the action of this Committee that you wish to be appointed in a very great degree; in fact, I think you have restricted it so greatly that the Committee will be of no effect. I would rather suggest to Mr. Greenop that he should make his reference to the Committee very much wider than it is in the terms of his resolution.

After some discussion as to the form of the Resolution Mr. Greenop accepted the Chairman's suggestions and the Resolution was amended as follows:—

"That in view of the inadequacy, ambiguities, and deficiencies of the publication issued by the Institute entitled "The Professional Practice as to the Charges of Architects," the Council be requested to appoint a Special Committee to prepare a circular letter for issue to all Fellows and Associates inviting statements of any difficulties they may have met with in its use and suggestions for amendment, and to take such other steps as the Committee may think fit, and to consider the whole question and report thereon at an early date."

Mr. ATKIN BERRY, as seconder, having assented to the amendment, the resolution was put from the Chair and carried unanimously.

Mr. Woodward's Motions.

- (1) The London County Council's General Powers Bill 1909, and the note thereon on page 643 of the JOURNAL for 24th July 1909.
- (2) Architects' Responsibility in connection with dry-rot in buildings.
- (3) The necessity of Assessors in Competitions adhering, strictly, to the cost limits laid down by Promoters.
- (4) The advertisements of "Stores" and other Firms as regards the employment of establishment architects.
- (5) The advisability of admitting reporters to our Business Meetings.
- (6) To inquire what has been done by the Council in connection with the proposed new Bridge over the Thames.

Mr. WOODWARD, who had arrived after Mr. Middleton's first resolution had been disposed of, on being called upon by the Chairman, said: What has taken place during the last hour and twenty-three minutes shows the mischief of being late, but I relied on that absence of strict military time which has sometimes occurred in the occupancy of the Presidential chair. With your permission, Sir, I should like to bring No. 5 of my items, "The advisability of admitting reporters to our Business Meetings," to be No. 1. I have attended many Business Meetings of the Institute, and I may say I have never heard at those Business Meetings anything of what you may call a strictly private character. My opinion is that, although the

reports of the proceedings of these Business Meetings are excellently done by our own reporter, the report itself only appears in the *JOURNAL* of the Institute, and therefore is only circulated amongst the members of the Institute. If we admitted the reporters of professional journals, what takes place at these Business Meetings would be circulated not only amongst members of the Institute, but among members of the architectural profession generally. In going into the reading rooms in many large hotels, particularly in the provinces, we find all the professional journals, and those journals are read by visitors to the hotels, and the work of this Institute is thereby much enhanced and much propagated. I see no reason whatever why reporters should not be admitted to our Business Meetings. If any subject is intended to be brought before a Business Meeting of an essentially private character, or if it is proposed that it should be brought before such meeting, then I think any particularly private matter could be well discussed either by the Council itself or by one of the Standing Committees. If, again, in the course of the discussion which takes place in this room any matter arose which was considered undesirable to be published, I am quite sure that, as is usual, a word to the reporters would lead to their wishes being respected. I, therefore, formally move that, for the future, reporters—and when I use the word reporters I mean the reporters who attend our Ordinary Meetings—be admitted to all our Business Meetings as well as to our Ordinary Meetings.

Mr. MIDDLETON seconded the motion.

Mr. G. E. NIELD [F.]: It seems to me that there is another side to this matter. I remember some meetings here when there has been a good deal of unpleasantness and a good many hard things said, and I do not think that many of us would like to see them circulated. Although I think that hard words are sometimes quite rightly expressed, yet I do not think it would be in the interests of the Institute if they were to be spread broadcast. There are occasions when reporters should certainly not be present.

Mr. H. HARDWICKE LANGSTON: I support Mr. Woodward's proposal. If we allowed our business meetings to be reported in the professional journals, it would instruct the public in matters which we are, I think, much too sensitive about. We discuss matters which affect the public, and it is certainly our policy to let the public know what the duties of an architect are. We know that other institutions, not with the historical prestige of our own, are reported in full, and names are published there that the public get hold of, and they go to those names for advice in matters on many occasions when it would be better that an architect should be called in. In my opinion it would be to our advantage to allow reporters to be present at all our meetings, and any hint that might be given to them not to insert certain things would of course be obeyed. I therefore thoroughly support Mr. Woodward.

Mr. H. HEATHCOTE STATHAM [F.]: I suppose I may be thought to have a double interest in this question,—partly as an editor and partly as an old member of the Institute. As an editor I beg to say that we do not want reporters at these meetings at all. It is already difficult to find space to report all the things that have to be reported. And coming to the other side, as an old member of the Institute, I am absolutely opposed to it. I think it would be very bad for the Institute. We are constantly discussing here subjects that only really concern ourselves—subjects of professional practice—and we often have a great deal of dissension which we endeavour to forget afterwards, but it is certainly not well that those dissensions should go forth to the public and that people should be able to say: "See how these Architects quarrel among themselves." I think the result might be very serious to us indeed. I am decidedly of opinion that the practice of

these meetings being so far as possible private should be kept to, and that it is much better in the interests of the Institute.

Mr. MATT GARBUTT [F.]: We want to discuss domestic matters quite freely, and if there were any danger of their being publicly reported it would very much check that free discussion which is sometimes so desirable. It would, I think, be a very great mistake to admit reporters to these meetings.

The Resolution being put to the vote was defeated by a large majority.

Mr. WOODWARD: The next subject I wish to call the attention of the Meeting to is the London County Council General Powers Bill of 1909 and the note thereon on page 643 of the *JOURNAL* of 24th July 1909. I have not the least idea who wrote this article; therefore, in any observations I am going to make I do not know upon whose toes I may be likely to tread. It is not signed, but I have no doubt it is intended to be a general review or report of the proceedings in the House of Commons Committee on the Building Act Amendment Bill. The second paragraph says: "The Institute had petitioned against the Bill on the ground . . . (2) that in any case such enactments should be limited to the external and not extend to the internal structure of the buildings." That you know, Sir, as you attended the Committee and gave evidence, was the crux practically of the whole thing. What I said at the meeting on the original Report in May last, I need not repeat here, but I did point out then that to my mind the desire to differentiate between the external and internal parts of a steel frame structure was absurd. Then we go a little further in the same paragraph and we find these words: "Mr. Freeman, K.C., and Mr. Lewis Coward, K.C., appeared in support of the Institute petition, and evidence on its behalf was given by Messrs. Edwin T. Hall, James S. Gibson, and William Dunn." At this stage I should like to ask the Secretary of the Institute to be good enough to inform this meeting of the total legal costs incurred in connection with the proceedings in the House of Commons on this subject.

THE SECRETARY: £506.

Mr. WOODWARD: Out of the Institute's funds there have been expended £506 on this opposition to what I conceive to be a most reasonable Bill, particularly as it had its foundation in a communication which was made by the Institute itself to the London County Council in 1904 at the request of Mr. Riley, who communicated not only with the Institute but with the Surveyors' Institution and other bodies connected with this subject. The opposition to that Bill has cost us over £500. But be that as it may, to my mind there is no reason whatever, having decided to oppose the Bill, why we should have employed two leaders. One leader and a junior, or even a junior alone, would have been ample. To employ two leaders in a case like this is to my mind quite a waste, so far as one leader goes, of the funds of the Institute. Then at the commencement of the third paragraph of the article it says, "Up to the last day of the hearing the general impression was that the promoters had failed to justify their proposals." But I find on reading the Minutes of Evidence, which I have had the pleasure of doing, that on the 25th June the Chairman distinctly stated that the Committee did not require any further evidence with regard to the particular section of the Bill relating to the internal and external construction of steel-framed structures. So that the paragraph is not correct in that particular. Then at the bottom of the third paragraph it says: "This decision came as a great surprise, especially in view of the fact that the Local Government Board had reported that the provisions of the clauses were too rigid and recommending their being carefully reconsidered." I do not know why the Local Government Board should have been dragged in there, because the requisitions of the Local

Government Board were really more stringent than those required by the Institute. For example, the Local Government Board suggested that the maximum pressure of concrete foundations should be reduced from 12 to 10 tons per square foot; so that we need not rely very much upon the Local Government Board with regard to the reasonableness of these clauses. Then further down in paragraph 3 it is stated that it was "understood that what weighed most with the Committee was the evidence of Captain Hamilton, to the effect that in the interest of public safety in case of fires it was expedient that the proposed enactments with respect to the internal construction of buildings should be sanctioned." That is not what I conceive to be quite a fair, or at all events not a full, representation of what took place, because I find on reading the Minutes of Evidence that Mr. Seales-Wood, who is a Fellow of the Institute, gave evidence before the Committee, and expressed his opinion that it would be mischievous to differentiate between the internal and exterior parts of these structures. That ought to have been mentioned in the report. Then, again, Mr. Sacks, representing, it is true, the British Fire Prevention Committee, but who is also an architect, gave evidence to the same effect as Mr. Seales-Wood. Then there was Mr. Henry Adams, a member of the Institution of Civil Engineers, who gave evidence distinctly against the views of the Institute with reference to this particular form of construction. Then the District Surveyors' Association were also against the view taken by the Institute; and lastly, I find on reading the Minutes of Evidence that the distinguished counsel for the London County Council did me the honour to quote every word that I uttered with regard to this particular form of construction in this room in my criticism of the Annual Report. That is never mentioned, of course, but I read with very much pleasure the cross-examination of Mr. E. T. Hall, because he said that the Institute was practically unanimous in regard to this matter, and he was tackled by counsel and asked whether he did not hear the words that I ventured to use at this Annual Meeting. Mr. Hall said that he did, but that Mr. Woodward was not a member of the Council. That evidence should, I think, have been mentioned in this report—which is a résumé of what took place—and that the gentlemen I have named gave evidence entirely contrary to the views of Mr. E. T. Hall, and I am sorry to say contrary to the views of the distinguished gentleman who now occupies the Chair. On the same page, page 643 of the JOURNAL, I read with very much astonishment that this Royal Institute having expended over £500 in opposing the Bill, and having received the views of the Chairman of the Committee that as to that part of the preamble at all events the views of the Institute were not to be admitted by the Committee—who sat upon this Bill for very many days, and listened no doubt attentively to all that was said and to the views expressed by the London County Council—notwithstanding all that I find on the same page: "The Council have resolved to petition the House of Lords against the Bill, and a petition the terms of which are as follows has already been lodged," and then they proceed to give the terms of the petition. I venture to think that the Council, having been defeated on the Bill, and having determined that they would appeal to the House of Lords, should have consulted the General Body. I think the Council went considerably beyond, not their powers, because they have power to do it, but considerably beyond what I think reasonable and proper for the Council. What has become of the petition I do not know. So far as I know nothing has been done, and I sincerely trust, Mr. Vice-President, that, taking all things into consideration, and bearing in mind the Act itself, nothing further will be done in opposing this measure, because if you look at the Act itself you will find that the particular subjects upon which this Institute held very strong ground

have been so modified that I feel certain that with those modifications the Act as it now stands ought to meet with the general approval of the Institute. In an article upon the subject which appeared in *The Builder* of the 13th November 1909, the following words occur: "Although the new regulations may not be absolutely beyond criticism, they provide a thoroughly workable solution of the problem which has long confronted architects and structural engineers in London, and bear throughout abundant evidence of the great care which has been taken to eliminate comparatively slight blemishes, and to consider the interests of architects and builders without disregarding the safety of the public." And a journal called *Concrete*, of September 1909, speaking of these steel-frame structures, makes practically the same comment upon the Act, or rather the Bill as it was then, and says in so many words that it is a Bill now that ought to meet with the general approval of everybody. I consider that the Act as now published does protect the public, architects, builders, and clients, and will give them a very reasonable provision for dealing with these new steel-frame structures. I will just quote to you three or four sub-sections of Section 22 of the Act as showing how reasonably the Committee met the views of this Institute and other bodies. Section 22, sub-section 31, with regard to new buildings, runs thus:—"by plans and sections of sufficient detail to show the construction thereof, together with a copy of the calculation of the loads and stresses to be provided for and particulars of the materials to be used; and should such plans, sections, calculations, or particulars be in the opinion of the District Surveyor," and so on. That is a very different thing from what it was, I admit, as the clause was originally drawn, but I feel quite certain that no architect can raise reasonable objection to that clause in the Act as it now stands.

The CHAIRMAN: That is what we got for our £500.

Mr. WOODWARD: I do not propose to make an estimate of the value of the clause with regard to the £500, but I do say, and I think you will all agree, that the modification in that clause is one of great importance. Then we come to another sub-section, 33, which says: "Any person dissatisfied with any requirement of the District Surveyor under this section may, within fourteen days of the date of the service of a notice from the District Surveyor of such requirement, appeal to a Petty Sessions Court, who may make an Order affirming such requirement or otherwise." I am very sorry that this question of appeal should go to a police court magistrate, still that is the Act, and I believe it was an arrangement made between the parties. We all know, those of us who have attended police courts, that we have to wait hours if we are taking dangerous structure cases, in a dirty court, waiting for the magistrate to deal with our case. The idea of leaving a question of appeal on a highly technical matter like this to be decided by a police court magistrate is, to my mind, very regrettable, because my experience of police court magistrates is this, and all those gentlemen who have attended before police court magistrates will agree with me: if you take a case of a dangerous structure the magistrate knows nothing whatever as to whether the structure is dangerous or not, but the statutory officer, the district surveyor, is giving evidence before him, and the district surveyor says it is, and I have heard the magistrate say, time after time, "I am not going to take the responsibility of saying that this building is not dangerous when this gentleman says it is." Then Subsection 34 says that the Council may "modify or waive any of such requirements or with any term or condition which the Council may attach to any modification or waiver may appeal to the tribunal of appeal." That is a question of waiver, and I think that is a clause which will work very satisfactorily. I think the London County Council is quite entitled to waive or modify certain of these subsections.

and if you are dissatisfied with that waiver you can go to the tribunal of appeal, which, I may at once say, is now constituted, under Section 25, of three members of the present tribunal and one member appointed by the Council of the Institution of Civil Engineers. I consider that a proper tribunal to deal with such technical matters, and I think we ought to agree with the London County Council in the wisdom of appointing engineers, because practically all these questions devolve upon engineers. Then the only other subsection I will refer to as a reasonable one in the Act is subsection 35, which says one month for the notice of waiver or modification to be communicated to the applicant, and in default the Council shall be deemed to have granted the application. Except in holiday time, which is referred to in the Act, that gives the Council one month with regard to its waiver, and if they do not communicate their refusal in a month you may take it that the matter is approved. With those sections in the Act I believe it is thoroughly workable. The Council in their wisdom think the £506 well expended, and their Vice-President seems to think that even on one clause alone the money has not been absolutely wasted. There are one or two other observations on this petition to the House of Lords. I do not know who worded it, but I detect in it the fine Roman hand of a most useful member of the Institute, who is not now in the room, and I think if I just read one or two paragraphs of it, you will detect the curve of the fist. It says in paragraph 5: "Your petitioners' Institute, as the only chartered body of architects in the United Kingdom, accepts and claims as part of its responsibility and public duty the function of tendering advice to the Government and the Council on all legislation, by-laws, and regulations pertaining to architecture and building generally." I have yet to learn that this Royal Institute of British Architects does claim as part of its responsibility this tendering of advice to the Government and other bodies. This is not a philanthropic institution. I take it that when the Government desires to erect a building, or some public body desires to erect a building, they consult their professional advisers, their architects and engineers, and they may be perfectly satisfied with the men whom they appoint. This Institute does sometimes intervene a little too readily when there is something to be done by some public body, and it would do well to be a little more reserved in tendering its advice to such bodies. Then further on, the petition says in paragraph 6: "Notwithstanding the representations made to the Council by these technical bodies, the Council have not to any material extent modified the proposals contained in clause 22 of the Bill." They modified them to the extent now in the Act. They did not modify them in the Bill, because they were desirous of meeting, as I have said over and over again, the various requisitions emanating from the Institute. You find now, in fact, very properly, that the skeleton framing of a building includes the retention of existing brick party walls. That is very essential in commercial buildings in London, and I am very glad to find that provision in the Act.

My next point is with regard to the architect's responsibility in connection with dry rot in buildings, and I propose, Mr. Vice-President, if you will allow me, to defer this, because I have taken the trouble to make some drawings exhibiting several methods of construction, a bad form of construction and what I conceive to be a good form of construction to prevent dry rot. Bearing in mind the serious losses that have occurred to architects in the last few years, and particularly in connection with the case of *C. F. Shoolbred v. J. W. Wyles and A. Migotti*, the matter is of the greatest importance. It may be there are germs in the wood itself which may be the cause of dry rot however much the floors are ventilated. Mr. Max Clarke wrote a letter to the *Builder* some few weeks ago which has elicited very important experiences on the

part of other architects; and if the Council think it worth while some other evening, I should like to show you the various drawings I have made specially for this subject, as illustrating what I conceive to be bad and good methods of construction to prevent dry rot. But may I say I think it is necessary that architects should warn their clients in erecting buildings, at once and formally, that if they will insist on hermetically sealing the floors with kamptulicon and so on, they must not be surprised if dry rot occurs? Although this Institute, I am sure, would not be inclined to protect architects who may be guilty of incompetence or ignorance in the construction of buildings, I do feel that this question of dry rot is so serious that the Institute ought to take it up and consider what should be done to protect architects from being subjected to these actions at law, which cost so much money and bring into disrepute architects generally.

Then, on the necessity of assessors in competitions adhering strictly to the cost limits laid down by the promoters, I do not propose to refer to any individual case. I know that this is a subject that may be referred to the Competitions Committee; but I do say that one of the fundamental principles which should guide all assessors appointed by the Institute is that the cost laid down by the promoters, by the clients, as I may call them, should be strictly adhered to by the assessors; and I would suggest—I know it has been done in many cases—that when an assessor arrives at the conclusion that a few competitors are worthy of his further consideration he should call in a properly qualified quantity surveyor—adding the cost to his original fee, of course—to cube up all the buildings, certainly all the three designs that are proposed to be selected for prizes, and let the quantity surveyor advise him as to the proper price to be put down per foot cube of building; and if the cost ascertained by that quantity surveyor exceeds 5 per cent., say, of the sum laid down by the clients, the design, however good, should be immediately rejected.

Then as to the advertisements of "stores" and other firms, as regards the employment of establishment architects, it may appear undignified on the part of the Institute to interfere in these matters. But when you know, as I know, that Stores and other firms are trying to induce clients to build at a cost of many thousands of pounds, and say, if you employ us you will not have to pay an architect's and surveyor's fee, we know in this room, but the public does not know, that not only do they not save the 5 per cent. of the architect and the fees of the surveyor, but they pay 10, 15, 20, or 25 per cent. more than they would if they employed proper architects and surveyors. I leave it to the Council of the Institute to consider the subject, if they will, and to see whether any steps can be taken to inform the public that the statements made by these various Stores are not quite correct. I admit that it is a most difficult subject. I do not know whether you consider that you can deal with it at all; but I do know that the work done by these Stores and other firms is taking away from many architects their legitimate work.

The only other subject is to inquire what has been done by the Council in connection with the proposed new bridge over the Thames, and if you, Sir, will briefly let me know that I will make a few observations upon it.

THE CHAIRMAN: The Lord Mayor and the Bridge House Estates Committee were asked to receive a deputation for the purpose of the views of the Institute being laid before them, and the reply is a favourable one—that they will receive us. That is practically the only communication.

MR. WOODWARD: Then my suggestion is that, as the Corporation are about to expend certainly two millions, and probably two-and-a-half millions of money on this new bridge, I hope the deputation from this Institute will suggest that the bridge shall be put to public competition

among English architects and engineers. It has frequently been stated in this room, and I am sure you will all agree, that in the case of a bridge there is an opportunity for an amalgamation of the science of the engineer with the art of the architect. And this is a matter of extreme public importance. Bearing in mind what has taken place with regard to other bridges over the Thames, I do hope that this Institute, in appearing before the Bridge House Estates Committee, will not suggest any particular section of the Institute taking part in any advice, or any special conditions, with reference to this competition, but that it shall be thrown open entirely to English architects and English engineers, who may combine, and that there shall not occur again what took place with regard to the designs for the County Hall of the London County Council—that there shall be no favour whatever shown to any member of the Council or any particular section of the Institute, but that this competition should be publicly advertised, among English architects, excluding foreign architects.

That concludes the observations I have ventured to make. They have been made with the desire to show that some members of the Institute, at all events outside the Council, are alive, and I hope that the criticisms I have ventured to offer will be accepted by the Council, and will be of some interest to the general body of members.

THE CHAIRMAN: As regards the London County Council General Powers Bill, it would be quite unnecessary for me to put before the Meeting the views I hold either in connection with the Act now or at the time at which I had the honour of appearing before the House of Commons Committee in opposing certain proposed enactments; but I am perfectly sure that Mr. Woodward would be the first to agree that the modifications which are patent to him in reading this Act of Parliament and comparing it with the original draft are well worth a great deal more than the money and the time which we expended upon it without any payment whatever. As regards the matter of the architects' responsibility in connection with dry rot in buildings, I should like to tell Mr. Woodward that we have a Committee meeting on Wednesday for dealing exclusively with this business—we recognise that it is very important—and perhaps he would be good enough to lend us his drawings, so that the Committee may have the use of them in considering the subject.

Mr. Woodward assented and handed up the drawings.

THE CHAIRMAN: We should be very glad if at some future time Mr. Woodward will take an opportunity of bringing this matter before us again. As regards assessors of competitions adhering strictly to the cost limits laid down, this is one of the many vexed questions in connection with competitions which are continually cropping up. As a matter of fact the Council issue a paper to assessors as soon as they are nominated for any competition to try and guide them along the straight and narrow path of duty to competitors. With regard to the advertisements of Stores and other firms, I must say that the Council have from time to time, when any member of the Institute has taken work as the servant of these Stores, taken drastic steps with regard to it; but we cannot control, at present at any rate, men outside our membership, and until we do get to that day, which we are all hoping for, when practically all architects will be under our guidance, we must devise some other means to alleviate this very serious evil. I do not think I can say anything on the matter of the bridge. I have very great sympathy with the views Mr. Woodward has expressed. In a great project of this kind, involving a vast expenditure of money, and which to a certain degree involves the beautification or the disfigurement of one of the finest rivers in the world, I do really think some effort should be made to treat it in a magnificent and grand manner.

The Housing and Town Planning Bill.

The Housing and Town Planning Bill has now passed both Houses of Parliament, and awaits the Royal Assent. The following cutting from *The Times* will give some idea of the working of some of its provisions when the measure becomes law:—

HOUSES TO BE FIT FOR HABITATION.

Section 75 of the Act of 1890 enacts that in any contract for the letting of houses for the working classes it is to be an implied condition that the house is at the beginning of the holding in all respects reasonably fit for human habitation; but this section only applies where the rent does not exceed £20 in London, £13 in Liverpool, £10 in Manchester and Birmingham, and £8 elsewhere. Clause 14 of the Bill extends the application of this provision to houses at a rent not exceeding £40 in London, £26 in a borough or urban district of 50,000 or upwards, and £16 elsewhere. There are some 3,500,000 tenements of five rooms and less in England and Wales, and as these by no means comprise all the houses which will come within the purview of the section as now extended, it will be seen that the implied condition as to the fitness of dwellings for human habitation will practically apply to all working-class dwellings throughout the country. Clause 15, however, is more important still, for under that clause the implied condition as to fitness is to take effect so as to include an undertaking not merely that the house was fit for human habitation at the beginning of the tenancy, but that it shall be "kept fit" throughout the tenancy. And this undertaking is made enforceable by enabling the authority, if necessary, to do the work of rendering the house fit for habitation and to recover the cost from the landlord.

CLOSING AND DEMOLITION ORDERS.

Important as these provisions are, attention should be drawn to the amendments proposed by the Bill with respect to closing and demolition orders. Under the existing law recourse must be had to a Court of summary jurisdiction, the machinery is complicated, and there is an appeal to Quarter Sessions, while under the Bill the local authority may themselves make the order, and an appeal lies to the Local Government Board. The Bill also contains some other valuable provisions, such as the prohibition of back-to-back houses and cellar dwellings.

PROVISION OF NEW HOUSES.

Part III. of the Housing of the Working Classes Act, which enables local authorities to provide new houses for the working classes, and which at present is only in force where it has been adopted by the local authority, is by the Bill put in force throughout the country in every urban and rural district where it has not already been adopted. The powers thus conferred, however, might in some cases lie dormant unless there were a further power to compel their exercise when necessary. Consequently the Bill contains elaborate provision as to default. For instance, if a rural district council refused to provide necessary accommodation for the working classes of their district, the Local Government Board may, after holding a local inquiry, declare the council to be in default. The Board would then issue an order directing the authority to do what is required. This order is enforceable by *mandamus* in the Courts, or in the alternative the Board may with the consent of the county council impose on them the duty of making the necessary provision. In this connection it may be noted that the central authority may be set in motion not only by complaint of the county council or parish council or parish meeting, but by any four inhabitant householders of the district. The Bill also empowers the county council themselves to act in default of a rural district council, on the complaint of four inhabitant householders, by transferring to themselves the powers

of the district council. But while making necessary provision for enforcing the duty of providing adequate housing accommodation, steps have been taken to induce local authorities to carry out the intentions of the Bill by simplifying the procedure for acquisition of land and giving facilities for cheaper money. For example, land may be acquired compulsorily in rural districts in accordance with the simpler procedure introduced in the Small Holdings and Allotments Act of 1907. The period for which money may be lent by the Public Works Loan Commissioners has been extended from 50 to 80 years. The money is to be obtained at the *minimum* rate allowed for the time being out of the Local Loans Fund, and the longer duration of a loan is not to be taken as a reason for fixing a higher rate of interest.

MISCELLANEOUS.

Among other useful amendments made by the Bill may be noticed the repeal of subsection (2) of section 53 of the Act of 1890. In that subsection cottage is defined to include a garden of not more than half an acre, provided that the estimated annual value of such garden shall not exceed £3. By repealing this subsection and extending the definition of cottage so as to include a garden of not more than an acre, the limitation on annual value is abolished, and the authority are enabled to provide larger gardens in connection with cottages for the working classes. Public attention has more than once been drawn to the fact that large sums of money left by philanthropic testators for housing purposes are sterilised by inaction on the part of trustees or of the Court of Chancery. Under Clause 9 of the Bill, with a view to the proper application of such moneys, and, if necessary, the expediting of legal proceedings, the Local Government Board are empowered to certify any case of the kind to the Attorney-General, who can then intervene and take such steps as may be necessary in the circumstances.

THE POSITION OF THE LOCAL GOVERNMENT BOARD.

Among all these important new functions and powers, the position of the Local Government Board as the central authority has not been overlooked, and the President has indicated that all that is necessary will be done to equip the Board with an adequate staff for the carrying out of its new duties. The Board already possesses extensive powers with respect to the prescription of duties of medical officers of health and other sanitary officers, the form in which their reports &c. are to be made and recorded, and it has been intimated that these powers will be used to secure a standardisation and uniformity of administrative methods in connection with the survey and inspection of insanitary areas.

TOWN PLANNING.

The provisions of the Bill relating to town planning mark a new departure in legislation in this country. Hitherto new centres of population have been allowed to grow up, and existing urban areas have been allowed to expand, without control or prevision. The result has too often been that the haphazard development of land in the vicinity of urban centres has produced slums, prevented the orderly growth of towns and involved enormous expenditure in clearing sites, widening streets, and providing necessary open spaces. The Bill aims at securing in the future sanitary conditions, amenity, and convenience by enabling schemes to be made under which building land will be developed with due regard to future requirements. With this end in view the Local Government Board are empowered to authorise local authorities to prepare town planning schemes in connection with land likely to be used for building purposes, or to adopt any such schemes proposed by owners of land. The schemes are to have effect, however only if approved by the Local Government Board. The Bill provides for the payment of compensation to any person whose property is injuriously affected by the making

of a town planning scheme, and, on the other hand, the local authority is empowered to recover from any person whose land is increased in value by the making of the scheme a proportion of the amount of that increase.

Town Planning Systems.

Mr. W. R. Davidge [A.], in his Paper on "Town Planning Systems" read before the Surveyors' Institution on the 22nd ult., summed up his conclusions as follows:—

1. Each town must have an individuality of its own.
2. Natural assets, such as hills, woods, and water, must be preserved and extended.
3. Main lines of route must take direction required by traffic and contour of ground.
4. Geometrical planning must not necessarily be adopted as satisfactory.
5. Long straight streets, when adopted, should have a definite motive.
6. Slight curves or irregularities in frontage lines might, in many cases, be adopted with advantage.
7. Line of sight should, in most cases, be restricted within reasonable limits, *i.e.* lines of long streets, except as mentioned above (No. 5), should be broken, and all views should as far as possible be framed in a suitable setting.
8. The grouping or arrangement of the principal buildings and open spaces should in all cases be specially studied with a view to securing the best effect for the whole.
9. No planning scheme could be considered as complete without a sufficiency of open spaces, and due regard must be paid to proportion and to architectural design.

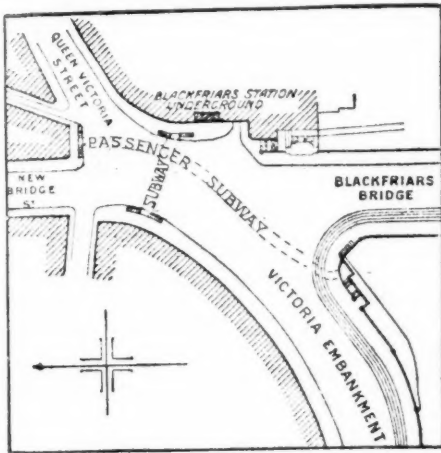
Conferences on Town Planning.

The National Housing Council are organising a series of meetings in order to educate the public on the housing question, and an appeal for £5,000 is to be made to meet the cost. The appeal will be issued to trade unions, co-operative societies, and the general public. Conferences at which the Housing and Town Planning Bill will be explained are to be held in London, Leeds, Sheffield, Newcastle-on-Tyne, Glasgow, Edinburgh, Manchester, Liverpool, Hanley, Nottingham, Oxford, Lincoln, Norwich, Ipswich, Birmingham, Bristol, Cardiff, Plymouth, and Southampton. At these special attention will be given to town planning. At a conference at the Westminster Palace Hotel on December 14 and 15 suggestions will be submitted as to the most practical lines of town planning procedure adapted to (1) great centres of population and (2) urban districts. Special attention is to be paid to the point of view of the local authority. A number of architects and others who have had experience of the subject in other countries have assisted to prepare a skeleton plan setting forth the best course for a local authority

to take in administering the Act when it becomes law. The methods of town planning adopted in France and Germany will be illustrated and explained at the conference.

The Blackfriars Bridge Subways.

The new subways at the northern end of Blackfriars Bridge, which were opened by the Lord Mayor last Monday, will be a great boon for pedestrians at this most difficult crossing. As will be seen from the plan, the subways radiate from a central point in four directions, with entrances at the north-west corner of the bridge, opposite the District Railway Station, near de Keyser's Hotel, and at the corner of New Bridge Street and Queen Victoria Street.



The long subway from Queen Victoria Street to the bridge will be especially convenient to tramway passengers. The work has been carried out under the direction of the Corporation, but the cost is to be defrayed by the County Council. The amount of the contract for the subways was £9,867, but a considerably larger sum has had to be spent in diverting to a lower level the numerous pipes, tubes, and sewers which cross and recross at this point. The total amount provided by the Council for all purposes has been £30,000. The work has been carried out by Messrs. Perry and Co., with Mr. Basil Mott as engineer, and has been in progress for a year. The subways are 10 feet wide by 8 feet high, and have been constructed as close to the surface as possible, their roofs being only 2 feet below the road.

The Wandle Improvement Scheme.

The Local Government Board has declined to sanction the scheme proposed by the Wandsworth Council for the reclamation of the banks of the Wandle and the making of public walks along the riverside.

The Treatment of Consumption.

An exhibition organised by the National Association for the Prevention of Consumption has been held during the past fortnight in the Chelsea Town Hall. Lord Cheylesmore, who opened the exhibition, said that since he was elected to the board of the Brompton Hospital twenty-five years ago the whole treatment of consumption had been revolutionised. At that period the temperature of the hospital was maintained at 63 degrees, but now the hospital was the breeziest place one could enter. Referring to the prevalence of tuberculosis among the Brigade of Guards many years ago, Lord Cheylesmore said that he served in that regiment for more than forty years, and remembered that they attributed the disease to the excessive night duty; but he could not help thinking now that it was due to the state of the barracks. The barracks in London were very little altered from the day that he entered them forty-four years ago. The men did not get sufficient cubic space, and the War Office might do a great deal to improve the present conditions. As a member of the committee for the Veterans' Relief Fund he visited the other day several of the work-houses, and in all his experience he had never seen barracks as good.

Many district medical officers have expressed themselves in favour of a sanatorium for Middlesex, and a movement is on foot to provide one. At a meeting held last week, on the invitation of Lord and Lady Hillingdon, at Hillingdon Court, Uxbridge, a 20,000 crowns fund was suggested to provide the first instalment of 30 beds, with an administrative block, towards the scheme of 100 beds, the management to be vested in governors nominated by each subscriber of 400 crowns. A resolution was agreed to approving the scheme and appointing Dr. Andrew Clark as local representative on the board of governors.

Preservation of the Whitgift Hospital, Croydon.

The Croydon street-widening scheme, which involved the demolition of the Whitgift Hospital, was defeated by 29 votes to 25 at the statutory meeting of the Croydon County Council on the 22nd ult. The article in the last number of the JOURNAL (pp. 75-77) had been brought to the notice of the Croydon authorities, and the voting doubtless was also considerably influenced by the announcement that the Royal Commission on Historical Monuments had intimated their intention of scheduling the building as "a monument most worthy of preservation." The Royal Commission had been happily brought into the question through the action of a Fellow of the Institute, Mr. C. H. Brodie, who resides at Croydon, and at whose instance Mr. Thackeray Turner, Secretary of the Society for the Protection of Ancient Buildings, had written to the Royal Commission asking if the building was among those listed for preservation. The reply was that the Commission had not yet

begun their investigations in the county of Surrey, but that they had good reason to believe that the Hospital would be on the list of selected monuments when the time came. Writing to Mr. Brodie himself, the Secretary of the Royal Commission said: "It is much to be hoped that your efforts will be successful. In a growing town like Croydon the value to the inhabitants of such a beautiful link with the past must be inestimable." The correspondence was published in the *Croydon Guardian* of the 20th ult., with a letter from Mr. Brodie putting the very pertinent question: "What is the use of spending our money on promoting a Bill asking Parliament to allow the destruction of one of those historic monuments which a Royal Commission appointed by itself says is 'most worthy of preservation'?"

Re-erection of Crosby Hall.

The Improvements Committee of the London County Council report that drawings have been received showing the proposed re-erection by the University and City Association of London, Ltd., of Crosby Hall, on part of lots 1 to 4, Cheyne Walk, which are surplus lands from the Battersea Bridge improvement, and on adjoining land. It is intended to use all those portions of old Crosby Hall which have been preserved. These consist of (i.) a moulded and panelled ceiling, (ii.) mullions, jambs, and tracery of windows, and (iii.) an oriel window and vaulted roof. A new roof will be constructed to support the old timbers, ceiling, and roof covering. The Committee recommend that, subject to compliance with the London Building Acts, &c., the drawings be approved.

THE A.A. CONVERSAZIONE.

The Annual Conversazione of the Architectural Association took place at Tufton Street on Wednesday, 24th November. The President, Mr. Henry Tanner, received the guests on the gallery, where a large collection of drawings, water-colours, and photographs were exhibited. The entertainment consisted of part songs sympathetically rendered by the members of the A.A. Musical and Dramatic Society, while Pitman's Blue Viennese Orchestra gave selections from "Tannhäuser" and "The Dollar Princess," &c.

The principal exhibits were drawings by the President of the Institute, Mr. Ernest George, the late Mr. John Fulleylove, R.I., kindly lent by Mrs. Fulleylove and Dr. Tebb, and the loan collection of the Corporation of the City of London. There were many water colours by architects of exceptional quality, notably, Limburg on the Lahne, Germany; Rothenburg, Strasburg, and views of Como, by Mr. Ernest George; Villa de' Medici, Rome; St. Etienne du Mont and the Panthéon, Paris; the Louvre and Institute, Paris; All Souls',

Oxford; and views of Jerusalem, by John Fulleylove, of which the first mentioned in sepia was the best of his exhibits. Nor must reference be omitted to the drawings by Axel H. Haig illustrating three views of Wm. Burges' scheme for the interior decoration of St. Paul's Cathedral (1874), and two drawings by that other pupil of Burges, Mr. R. Phené Spiers, one of some columns of the Parthenon, with warm tints, and a sketch of Rothenburg Rathaus Doorway. A view of Burlington Gardens with the Examination Hall, together with several others, was from the hand of W. Flockhart. "St. Mark's, Venice," and other fine water-colours were lent by Leslie Wilkinson; "A Back Canal, Venice," by C. Wontner Smith; several Venetian scenes, by Stanley Hamp; "On the Broads" and "Bruges," by Henry Tanner, jun.; views of Florence and Siena, by J. C. Powell; Canterbury, by J. B. Fulton; "Lympe Castle," by P. S. Forbes; "St. Mark's Baptistery," by Gerald Horsley; "Caudebec" and others, by Cecil C. Brewer; views of Haddon Hall and Hampton Court, by Cyril A. Fraser; "S. Giovanni, Lucca," and some London views, by Frank Lishman, were among the most interesting. The original drawings of "Penshurst Place," by the late George Devey; a water-colour of "Rye" and one of "The Test, Hants," by the late A. W. Weedon, R.I., and York Minster, by T. Hamilton Crawford, R.S.W., are selected as striking a note of the older school and making an interesting comparison.

In addition were sketches and water-colours by W. H. Seth-Smith of Seville; Guy Dawber of Castle Rising and Ribur Hall; Mervyn Macartney of a terrace wall; Percy May of a pergola; Sydney Newcombe's "Evesham" and "Great Baddow, Essex"; a cypress avenue and views of Siena Cathedral, by Charles Gascoyne; and many others by A. W. Bentham, Walter Millard, J. D. Stanford, Alf. Womersley, &c.

On the gallery were some bold pencil sketches of Haddon Hall and churches in Lancashire, Lincoln, and Notts, by F. H. Swindell; photos of the foreign tour to Rouen and Caudebec, with sketches by A. L. Snow, G. G. Wornum, and C. G. Boucher. Mr. Wornum, who is the A.A. Travelling Student, exhibits also his drawings of "Richelieu" in fine ink line; these, however, lack the boldness of his pencil work. The A.A. Excursion to Gloucester was represented by photos, from the camera of Mr. A. W. Hennings, which is evidently quite a new departure, for Mr. Hennings has produced some delightful water-colours.

Other photos of the excursions to Banbury and Canterbury districts, were on view, and sketches of the Camera and Sketching Club, showing good work of the Association, while the measured drawings, illustrated by photos, in addition, by A. W. Robertson, of Kirby Hall, prove a valuable record.

The exhibition was, on the whole, very successful.

We would suggest for next year a representative collection of the works of the past school of architects' water-colours, such as the work of Cockerell, Axel Haig, Soane, Penrose, and R. Phené Spiers, with perhaps the more finished drawings of the late Mr. John Fulleylove, in order that the students of to-day may see the care with which the works of that period were finished.

A. E. BULLOCK [A.].

THE AMERICAN ACADEMY IN ROME.

The American Academy had its origin in the American School of Architecture established in Rome shortly after the World's Fair of 1893. A group of artists who had been working on the Chicago Fair, hoping to raise the standard of national art, planned to give American students the opportunity to study the best classic examples under the most favourable conditions. The Palazzo Torlonia was secured for the home of the school, and Mr. Austin W. Lord appointed its first director. The students were mostly holders of such scholarships as the McKim, the Rotch, and the Stewardson Memorial. Within a year after the founding of the School of Architecture those interested became convinced that its scope should be broadened to include the allied arts of sculpture, painting, and music. Accordingly, representative American sculptors, painters, architects, and others interested in the project decided in 1896 to found an American Academy in Rome on lines similar to the French Academy. In June of that year the American Academy was incorporated under the laws of the State of New York. In 1901 the United States Government granted articles of incorporation and authorised the Ambassador at Rome to accept the position of trustee *ex officio* of the Academy. The ambassador was further directed to secure for the Academy all the privileges and exemptions that are given by the Italian Government to like institutions of other countries. The incorporators of the Academy included the leading architects, painters, and sculptors of the country, the presidents of the great universities and technical schools, the Secretary of State, and others interested in art and art education. The government of the corporation is vested in a board of eighteen trustees, three of whom must be architects, three sculptors, three painters, and nine laymen. The trustees select a director who acts as the executive officer of the corporation in Europe and superintends the work of the students. A large proportion of the million dollars required for its permanent endowment has already been subscribed.

The rules and regulations for competitions and work required are practically the same as at the French Academy. Competitions are open to properly qualified unmarried citizens of the United States. In the different arts the competitions vary a little, but in general they are all divided

into preliminary and final examinations. In the case of the architects candidates are required to be (1) graduates of one of the architectural schools mentioned below; or (2) graduates of a college of high standing who hold certificates of at least two years' study in one of the following architectural schools:—Harvard University, Columbia University, Massachusetts Institute of Technology, University of Pennsylvania, George Washington University at Washington, Cornell University, University of California, Washington University at St. Louis, University of Illinois; or (3) Americans who have received the diploma of the École des Beaux-Arts at Paris. Competitors are required to do a fourteen-hour *en loge* problem, and from these sketches submitted the committee selects not more than four competitors for the final competition. The successful candidate is required to present himself in Rome on the first day of November following the competition. Each beneficiary receives his travelling expenses direct to Rome, and on the completion of his term of study receives his expenses to his home in the United States. One thousand dollars per annum is paid each pensioner, given as follows:—One hundred dollars is retained each year by the director as a reserve fund to the account of the beneficiary, which amount is paid to him on the completion of his term of study. Ten dollars per month is retained by the director to be paid to the beneficiary when he enters upon his annual term of travel in Italy or in other countries. Twenty dollars per month during the beneficiary's residence at the Academy is retained by the director as payment for board. The remainder after these deductions have been made is paid in advance to the beneficiary in equal monthly instalments. Studio and sleeping-rooms at the Academy are provided for the beneficiary without charge.

During the first year of their term students of architecture, sculpture, and painting are obliged to remain in Rome and Central Italy, and are not permitted to leave without special authorisation from the director. During the second year of their term they travel in Italy and Sicily; and during the remainder of their term in Italy, Sicily, and Greece, and in those countries where classic and Renaissance remains exist.

The beneficiaries are required each year to execute certain works which may be exhibited at Rome and thereafter sent to the Board of Trustees as records of accomplishment. Drawings, paintings, and sculpture may be retained by the Board of Trustees at their discretion as the property of the Academy. The architects during the first year are required to study classic art. They must execute a set of drawings of some antique remains with plan, elevations, section, and details. Collateral reading, travel in Italy, study at Pompeii, and such other places as the director approves are required. The second year is occupied mainly with the work of the Renais-

sance. Travel in Siena, Florence, and Venice is required. In addition, beneficiaries must execute drawings in co-operation with the painters and sculptors for the purpose of studying the relations of pictorial and sculptural decoration to architecture. In the third year beneficiaries are required to execute drawings of one of the following subjects chosen with the approval of the director: (a) the restoration of an antique building or a group of buildings in Sicily or Greece; (b) a city square in Italy, or group of buildings, with historical and descriptive sketch; or (c) a villa of the Renaissance period. The beneficiaries are also required to travel not less than a total of eight months in the third year. Should the Board of Trustees extend the scholarship of any beneficiary through a fourth year, a special programme for that year will be duly arranged.

Since 1896 various scholarships—as the Reinhart, Lazarus, Rotch, Stewardson, Appleton, McKim, and Technology—have been affiliated with the Academy. The home of the Academy is the Villa Miraffiori, built about 1874 by King Victor Emmanuel II. for the Countess Miraffiori, who later became his wife. It is about a mile from the Porta Pia, on the ancient Via Nomentana and on the edge of the Campagna, and is convenient, well appointed, and makes an attractive home. On the ground floor are the large hall, a grand staircase going up to the second floor, the director's office, library, large reception-room, dining-room for the director's family, the large dining-room for the men, rooms used for drafting purposes by the architects, and coat and service rooms.

ALLIED SOCIETIES.

Northern Architectural Association.

The Inaugural Address of the Fifty-first Session of the Northern Architectural Association was delivered by Mr. George T. Brown [F.], President of the Association, at Newcastle-upon-Tyne, on 10th November. Among local matters referred to was the question of the revision of the Society's by-laws. The suggestion had been made by Mr. Errington [A.], the Hon. Secretary, of the desirability of all the Societies allied with the Institute having a common basis for their by-laws. It should be possible, the President said, for representatives of the various Allied Societies to meet and agree on a common form of by-laws, which the Royal Institute could use as a model for other provincial Associations seeking to become allied to the Institute. There were many vexed points upon which a declaration set out in the by-laws would have considerable influence upon the actions of members in doubtful matters. Besides matters of more local interest, Mr. Brown touched upon the questions of Architects' Registration, Representation of Allied Societies on the Institute Council, Architectural Copyright, the Town Planning and Finance Bills. Speaking of Municipal Trading he said:—

One of the duties of such an Association as this is

that of looking after the interests of the members of our profession by keeping an eye on anything which is likely to affect us prejudicially, and in doing what we can to prevent whatever we consider may be an interference with the custom of our practice. In doing so we are on very strong ground when such interference may also be calculated to act in a prejudicial manner with regard to the best interests of the general public. In this respect I would also like to refer to what I consider is a growing evil, not only in connection with the architectural profession, but one which also affects the building trade generally. I mean the tendency of municipalities to undertake work which we think we are justified in considering lies outside of their duties to the community. While admitting the possibility of our grounds of complaint being characterised as selfish ones by public bodies, it should not be forgotten that one of the reasons for our existence as an Association is that of self-preservation, and that we are justified in protesting against methods which may result in unfair treatment to ourselves, especially when they act also to the disadvantage of the purse-providing community.

It is obviously unfair to architects practising in any district that the designing of architectural work of a municipal character should be carried out by officials who have had no special training, who have been employed for different purposes, and who, in some instances, would gladly be relieved of such work, for which they are not properly equipped, and which they feel would be better in the hands of architects properly qualified to deal with it. The placing of such work in the hands of men of our profession, while it would only be an act of justice to them, would also have a tendency to secure the best interests of the ratepayers. An architect practising privately in producing plans has his own reputation to consider. It is either advanced or retarded by what he produces, and he is therefore the more likely to throw his own personality into it, both as to the designing and supervision of the general scheme, as well as the numerous details which arise during the progress of the work; and the success of the whole is likely to be proportionate to the nature and amount of this personal attention. It is highly probable that in the case of a public official as already referred to his ordinary duties are of such a varied and responsible nature that they must of necessity absorb the greater part of his time, thought, and energy: so that when a municipal surveyor is required to carry out public work he not only is unable to give it the personal attention which it should have, but it also becomes necessary to have an architectural staff at considerable cost to the ratepayers, and the tendency seems to be to retain their services when the need for them has temporarily passed away, which does not tend towards economy; whereas if the services of an independent architect were obtained the public liability to him is a fixed fee, and whether he retains a large or small staff, temporarily or permanently, is of no public concern. Even if there were an apparent saving of fees in the method I am objecting to, it would probably be more than counterbalanced by the economy in building obtained by expert planning and design. The fear is, however, that often the cost of professional services in public offices for architectural work is rarely apportioned with sufficient accuracy, so that it becomes a difficult matter for public bodies to say with accuracy that there has been any saving by the method they have employed.

Edinburgh Architectural Association.

Papers on the following subjects are to be read during the Session:—Materials and Treatment in Wall Decoration, by F. Morley Fletcher, Director of the Edinburgh College of Art, on 8th December; Mediaeval Stone Carvings, by Andrew Muir, 15th December; The Practice of Architecture in Western Canada, by D. S. M'Iroy, 12th January 1910; Architectural Form uninfluenced by Material: a popular notion to the contrary reviewed, by Alex. McGibbon [A.], 19th January; The Failure of the New Town Plan, by F. C. Mears, 2nd February; Architecture and the Poets, by Charles Ower, F.S.A. Scot., 9th February; Some Buildings and Defences of Ancient Sparta, by H. J. W. Tillyard, M.A., also on 9th February; Gothic Architecture, by D. Y. Cameron, 16th February; Heraldry as applied to Architecture, by J. Horne Stevenson, Advocate, 2nd March; Decoration, by Professor W. E. F. Britten, 9th March; Plaster Decoration, principally Handwork, by Thomas Beattie, Sculptor, 23rd March; The Spirit of Mediaeval Art, by J. B. Stoughton Holborn, M.A. Oxon., 30th March. A Paper on "Geometry in its Application to Ancient Greek Architecture," by G. S. Atken, read before the Association on the 17th November, will appear in a future issue of this JOURNAL.

Leeds and Yorkshire Architectural Society.

At the general meeting of this Society held at the Rooms, Park Street, Leeds, on 25th November, Mr. Percy Robinson [F.], President, in the chair, Mr. Martin Shaw Briggs [A.] delivered a lecture on "An Unknown Italian City." Mr. Briggs, who has been recently appointed an Extension Lecturer to Oxford University, introduced his "Unknown City" as Lecce, the Capital of the "Heel" of Italy. This district, although perfectly situated as regards railway service, has been completely neglected by tourists hitherto, and it was only by chance that the lecturer was invited by the Editor of the *Architectural Review* to visit Lecce in the spring of 1907, and to write for him a series of illustrated articles on its reputedly interesting buildings. So much material, interesting both from architectural and historical points of view, had Mr. Briggs found, that he decided to write a more extensive monograph, to be profusely illustrated, on the city and district, and to appeal to the general public under the title of "In the Heel of Italy." From the chapter of this book dealing specially with Architecture, the lecturer drew the substance of his Paper. Carefully tracing the historical causes, he pointed out the influences at work in Italy, and particularly in Southern Italy, contributing to produce a remarkable Architectural Period in this remote city, at a time almost synchronising with the career of Sir Christopher Wren. He discussed the suitability of the term "baroque," as applied to the building of this period; compared its characteristics in Lecce and better-known cities, pointed out its strong points and its more obvious defects, and urged the rare charm of a complete baroque city. Early examples of the middle of the sixteenth century varied in Lecce from a comparatively pedantic style to an extravagance of grotesqueness, far from pleasing, but in the later period a more settled style became noticeable, and it is this epoch to which Lecce owes the majority of its buildings. The details of this phase of architecture were noticed and some account given from contemporary writers, illustrating life in Lecce during the early eighteenth century.

In proposing a vote of thanks, Mr. W. H. Thorp [F.] remarked on the tendency of much of the work now being carried out in Rome to follow on the lines of the later baroque, while Mr. S. D. Kitson [F.] accredited the lecturer with having entered a strong plea for this much maligned style, a sentiment which was approved by the majority of those present.

MINUTES. III.

At the Third General Meeting (Business) of the Session 1909-10, held Monday, 29th November 1909, at 8 p.m.—Present, Mr. James S. Gibson, *Vice-President*, in the Chair; 34 Fellows (including 9 members of the Council), and 20 Associates (including 2 members of the Council); the Minutes of the meeting held Monday 15th November, having been published in the JOURNAL, were taken as read, and signed as correct.

The following Fellows attending for the first time since their election were formally admitted by the Chairman: Herbert Lionel Thornely (Plymouth) and Walter Ashbridge Chambers (Bombay).

The following candidates were elected by show of hands under By-law 9:—

AS FELLOWS.

CHAPMAN: HENRY ASCOUGH [A. 1895] (Leeds).
GREEN: WILLIAM CURTIS [A. 1906].
HUBBACK: ARTHUR BENISON [A. 1905] (Selangor, Federated Malay States).
WEYMOUTH: RICHARD HENRY [A. 1889].

AS ASSOCIATES.*

ADAMS: PERCY TIDSWELL [P. 1900, S. 1906] (Bournemouth).
ANDERSON: HERBERT COOPER [P. 1898, S. 1905] (Lancs).
ANTCLIFFE: WILLIAM CHARLES [Special Examination].
BARTHOLOMEW: BENJAMIN VINCENT [P. 1905, S. 1906].
BELL: WILLIAM [P. 1905, S. 1907] (Dundee).
BINNING: ALAN [P. 1902, S. 1905].
BODDINGTON: HENRY, Jun., M.A. Oxon. [P. 1905, S. 1906].
BOSS: ALBERT HENRY [P. 1904, S. 1907].
BRAZIER: FREDERICK HENRY [P. 1904, S. 1906] (Hale, Cheshire).
BRISTOW: CHRISTOPHER [P. 1904, S. 1905].
BROUGH: WILFRED JAMES [P. 1902, S. 1904].
CAMINESKY: PETER [P. 1903, S. 1905] (Manchester).
CARNELLEY: HERBERT [P. 1901, S. 1904].
CARUS-WILSON: CHARLES DENNY [P. 1904, S. 1908].
CATHCART: WILLIAM D'ARCY [P. 1906, S. 1908].
COCKRILL: GILBERT SCOTT [P. 1901, S. 1906] (Yarmouth).
CONSTANTINE: HARRY COURTENAY [P. 1906, S. 1907].
COOK: VINCENT CORBET [P. 1898, S. 1901] (Wolverhampton).
CORFIELD: CLAUDE RUSSELL [P. 1902, S. 1905] (Birmingham).
DAHL: JOHN LOVE SEATON [P. 1901, S. 1902].
DICKINSON: WILLIAM FRANCIS [P. 1902, S. 1904].
DOD: EDWIN JAMES [P. 1901, S. 1903] (Liverpool).
EDWARDS: ALBERT LIONEL [P. 1906, S. 1907].
EDWARDS: ALFRED HEWLETT [P. 1901, S. 1907].
FERRIER: JAMES STRATON [P. 1903, S. 1907] (Edinburgh).
FITZGERALD: GEORGE EDMONDS [P. 1905, S. 1906].

* Except where otherwise stated all the candidates passed the qualifying Examination in June last.

FLEMING: HERBERT SIDNEY [P. 1904, S. 1906].
 GEEN: CHARLES ALFRED [Special Examination].
 GRIEVE: JAMES [P. 1904, S. 1906, Qualified June 1908] (Liverpool).
 GUTTERIDGE: REGINALD FOWLER [P. 1901, S. 1904] (Southampton).
 HAGELL: FREDERIC WILLIAM [P. 1905, S. 1907].
 HARRAL: WILLIAM HAIGH [P. 1903, S. 1905, Colonial Examination 1908] (Adelaide).
 HARVEY: DAVID [P. 1903, S. 1908] (Hull).
 HOTZ: ROLAND [P. 1906, S. 1907] (Simla, N.W. India).
 JARVIS: JOHN WESTON [P. 1900, S. 1901].
 JENKINSON: JOHN MANSELL [P. 1899, S. 1905] (Sheffield).
 LA GERCHE: ALFRED ROMEO [Colonial Examination 1908] (Melbourne, Australia).
 KAULA: WILLIAM [P. 1905, S. 1907].
 KENCHINGTON: HERBERT [Special Examination].
 LUDLOW: WILLIAM HENRY [P. 1889, S. 1907] (Northampton).
 LUSK: THOMAS YOUNGER [Special Examination] (Dunedin, New Zealand).
 McLEAN: ARCHIBALD JOHN [P. 1904, S. 1907] (Montreal).
 MADELEY: CHARLES STANBURY [P. 1904, S. 1906] (Birmingham).
 MAIR: JOHN THOMAS [Special Examination] (Wellington, N.Z.).
 MAXWELL: FRANCIS JOHN McALLUM [P. 1905, S. 1906] (Capetown, Cape Colony).
 MELLOR: WILFRID LAW [P. 1902, S. 1904] (Manchester).
 METCALFE: CECIL BROADBENT [P. 1902, S. 1905] (Bradford, Yorks.).
 MITCHELL: GEORGE ARTHUR [Special Examination].
 MOLE: HERBERT WILLIAM [P. 1904, S. 1907] (Newcastle-on-Tyne).
 MORGAN: ERNEST EDMOND [P. 1905, S. 1908].
 MORRIS: HENRY SETON [Special Examination].
 PETCH: ERNEST SCOTT [P. 1901, S. 1905] (Scarborough).
 PETT: HAROLD MILBURN [P. 1902, S. 1905] (Brighton).
 PIERCE: ROBERT [P. 1904, S. 1906].
 POWERS: ERNEST MARSTON [Colonial Examination 1908] (Melbourne, Australia).
 PURCHON: WILLIAM SYDNEY [P. 1905, S. 1907] (Sheffield).
 RAINFORTH: SYDNEY HERBERT [P. 1898, S. 1901] (Lincoln).
 ROSE: CHARLES HOLLAND [P. 1904, S. 1906].
 ROSS: HUGH ALEXANDER [P. 1904, S. 1907].
 SAWYER: HAROLD SELWOOD [P. 1900, S. 1903].
 SECCOMBE: HENRY EDWARD [P. 1900, S. 1904].
 SEDDON: JOSEPH [P. 1906, S. 1907].
 SHAPLAND: HENRY PERCIVAL [P. 1906, S. 1907].
 SIMPSON: CECIL HAMILTON [P. 1904, S. 1905].
 SMITH: FREDERICK RADFORD [Special Examination].
 STEWART: DOUGLAS WILLIAM [P. 1902, S. 1907].
 TASKER: WILLIAM WATT [P. 1903, S. 1907] (Newcastle-on-Tyne).
 TURNBULL: ALBERT [P. 1904, S. 1906] (Durham).
 UNWIN: HENRY [P. 1900, S. 1904] (Wigan).
 VEY: GEORGE, Jun. [P. 1907, S. 1908].
 WALLER: HERBERT [Special Examination] (Simla).
 WARLOW: HERBERT GORDON [P. 1902, S. 1905] (Sheffield).
 WATT: JOHN DOUGLAS DICKSON [P. 1902, S. 1906] (Falkirk, N.B.).
 WILLIAMS: GEOFFREY HYDE [P. 1898, S. 1903].
 WILLS: JOHN BERTRAM [P. 1902, S. 1904] (Bristol).
 WINGROVE: GEORGE CHRISTOPHER [P. 1904, S. 1906] (Shanghai, China).
 YOUNG: JOHN GIRTRIG [P. 1903, S. 1905] (Edinburgh).

AS HON. ASSOCIATE.

POMEROY: FREDERICK WILLIAM, A.R.A.

The Secretary announced that by a Resolution of the Council under By-law 20 the following gentlemen had ceased to be members of the Royal Institute: From the class of Fellows, John Donkin, Charles Busted Fowler, Edward Vigers; from the class of Associates, Edmund Blayney Clarke, James William Frazer, John Edward Spain, Frank Wilson.

A resolution, moved in accordance with notice by Mr. G. A. T. Middleton [A.], that reporters be admitted to the Meeting, failed for want of a seconder.

Mr. G. A. T. Middleton [A.] having explained the provisions of a Bill he had drafted for the Registration of Architects, and Mr. H. L. Thornely [F.] having spoken in support thereof, the Chairman promised that Mr. Middleton's proposals should have the consideration of the Institute Parliamentary Bill Committee.

Mr. Edward Greenop [A.], in accordance with notice, called attention to the unsatisfactory position of the present Institute Schedule of Charges, and its inadequate provisions for many of the circumstances arising in daily practice, whereupon, the matter having been discussed, on the motion of Mr. Greenop, seconded by Mr. W. H. Atkin-Berry [F.] it was

RESOLVED, That in view of the inadequacy, ambiguities and deficiencies of the publication issued by the Institute entitled "The Professional Practice as to the Charges of Architects," the Council be requested to appoint a Special Committee to prepare a circular letter for issue to all Fellows and Associates inviting statements of any difficulties they may have met with in its use and suggestions for amendments; to take such other steps as the Committee may think fit, and to consider the whole question and report thereon at an early date.

Mr. Wm. Woodward [F.] having moved in accordance with notice that reporters be admitted to the Business Meetings of the Institute, the resolution, seconded by Mr. G. A. T. Middleton [A.], was put to the Meeting and negatived by a large majority.

Mr. Wm. Woodward, further, in accordance with notice, discussed the following matters, viz.: (1) The London County Council's General Powers Bill 1909, and the note thereon on page 643 of the JOURNAL for 24th July 1909; (2) Architects' Responsibility in connection with dry-rot in buildings; (3) The necessity of Assessors in Competitions adhering, strictly, to the cost limits laid down by Promoters; (4) The advertisements of "Stores" and other Firms as regards the employment of establishment architects; and finally asked for information as to what had been done by the Council in connection with the proposed new Bridge over the Thames.

With regard to (1) the Chairman pointed out that the action of the Institute in opposing the Bill had been justified by the important modifications in the measure which had resulted from such opposition.

As regards (2), the subject of dry-rot, Mr. Woodward having, owing to the lateness of the hour, asked permission to bring the matter forward at a subsequent meeting to enable him to submit drawings he had prepared exhibiting methods of construction to prevent dry-rot, the Chairman assented, and asked the loan of the drawings meanwhile for the use of a Committee already appointed by the Council to consider the matter.

The Chairman, further, referred to the steps the Council had taken with regard to the assessing of competitions and the employment of establishment architects by "Stores" and other firms, and stated that the Bridge House Estates Committee had consented to receive a deputation from the Institute on the subject of the new bridge.

The proceedings closed, and the meeting separated at 10 P.M.

